

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

OCTOBER 23, 1918

PRICE TEN CENTS

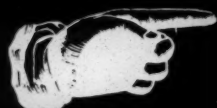


THE NATIONAL THEATRICAL WEEKLY

ANOTHER!

Just Another Link to Our Chain of Notable Jazz Hits!

**Now They're
Playing
"Blues"
Upon a
Gatling
Gun**



**HERE
'TIS**

**YOUR COPY
AND ORCHESTRATION
ARE READY!**

**A SONG
COMEDY!**

Words by GRANT CLARKE
Music by GEORGE W. MEYER
Moderato
ad lib till voice

You'll Find Old Dixieland In France

VOICE
No more dark-ies on the Swa-nee Shore,
Ev'-ry even-ing when the star shells gleam,
Dix - ie ain't Dix - ie now,
You'll hear the same old coons
I vow,
play tunes,
No more sing-ing 'round the
You're in Al - a - ba - ma
In the vil-lage all the
Bil-ly John-son with his
It made me blue some
He simp-ly sits and

ca-bin door,
it would seem,
streets are bare,
pet ban-jo
Does - n't seem to be a soul down there,
Does - n't mind it when the shells hit low,
I asked old Mam-my Gray,
The strains of "O - ver There"
And then I heard her say:
Come float-ing in the air.

CHORUS
"You re-mem-ber Dan-e-in Mose? Folks all called him "Tie-ko Toes," You'll find him "O-ver There" in
France,
A - lex-an-der's Band,
left old Dix-ie-land, — They
used to play the lov-in' blues for ev'-ry one, Now they're play-in' blues up-on a Gat-ling gun,
Don't for-get old "Shim-me Sam," Fam-ous boy from Al-a-bam', He marched a-way in Kha-ki
pants... In-stead of pick-in' mel-ons off the vine. They're pick-in' Ger-mans
And with Abe Lin-corn in their mem-o-ry, They've gone to fight for
One dark-ey dressed up in a Bar-ber's coat Said "In goin' once o-ver the
off the Rhine,
Lib-er-ty,
Kais-er's throat,"
You'll find old Dix-ie-land in France!"

Copyright MCMXVIII by LEO. FEIST, Inc. Feist Building, N.Y.

**Intro-
duced
with
Great
Success
by Bert
Williams
in Ziegfeld's
"MIDNIGHT
FROLIC"
and Sung by
Headliners
Everywhere**

CHICAGO
Grand Opera House Building
BOSTON
181 Tremont Street
PHILADELPHIA
Globe Theatre Building
NEW ORLEANS
115 University Place

LEO. FEIST, Inc.

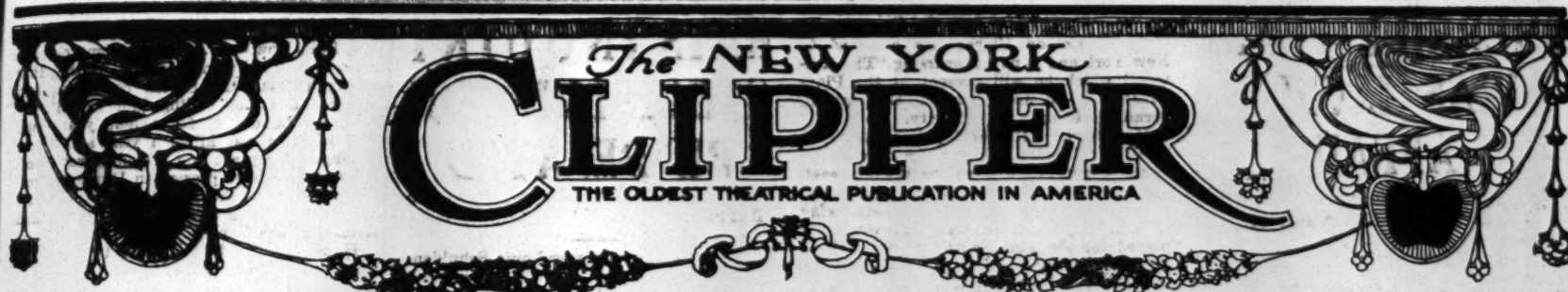
135 West 44th Street, New York

CLEVELAND, 308 Bangor Bldg.

DETROIT, 213 Woodward Ave.

KANSAS CITY, 1125 Grand Ave.

ST. LOUIS
Holland Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall



Copyrighted, 1918, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post-office at New York, June 24, 1879, as second-class mail matter under Act of March 3, 1879.

Founded by
FRANK QUEEN, 1853

NEW YORK, OCTOBER 23, 1918.

VOLUME LXVI—No. 38
Price, Ten Cents, \$4.00 a Year

COAST STUDIO TROUBLES SETTLED

AGREEMENT SIGNED FOR YEAR

Les Dolliver, Secretary of the I. A. T. S. E., returned from Los Angeles, last week, and reported that the labor troubles, which tied up the greater portion of the Los Angeles film studios, for several weeks in September, had been finally settled to the satisfaction of all concerned. Hereafter, all studio mechanics will receive \$6.00 a day. Heretofore, studio mechanics, seven hundred of whom are employed in Los Angeles picture plants, received \$5.00 a day.

The men also receive time and a half for overtime now, where they formerly received "straight" time for overtime. Most all of the points at issue were settled at the Federal Mediator's Office, Chas. T. Connell, acting as referee of the proceedings. While the claims of the studio mechanics, which group includes property men, property makers, electricians and carpenters, were all allowed, some difficulty arose in reaching an agreement on the demands of the field and location carpenters and lamp operators.

The union asked that the field and location carpenters be paid \$6.00 a day and the lamp operators \$5.00 a day. In each instance the M. P. Producers Association countered with a proposition to pay each class a dollar less a day, than the union demanded. After considerable discussion, the association yielded the point and paid the wage rate asked by the union.

The question of time and a half for overtime also caused a long discussion and both sides yielded a point or two, the union agreeing that the men should work twelve hours straight, after which time they were to receive payment at the rate of time and a half.

The union and the Association failed to agree on but one point, that of the Famous Players-Lasky studios taking back their former employees.

"ASK DAD" OPENING OFF

"Ask Dad," the Comstock, Elliott and Gest new Princess Theatre production, was to have opened in Detroit at the Garrick Theatre on Monday, but, owing to the fact that the theatres of the city were closed on Saturday night by the influenza epidemic, it had to be called off after the company and production had reached the city. As a result, the company will remain in Detroit until the ban is lifted, when the opening will take place.

In the cast are Joseph Santley, Ivy Sawyer, Roy Atwell, Juliette Day, Joseph Allen, Georgia Caine, Frederic Graham, Helen Barnes and Miriam Collins.

STRIKE DELAYS CLIPPER

Owing to a strike of press feeders in all New York printing offices, The Clipper will be unavoidably delayed this week in reaching both subscribers and the news stands.

CANTOR GOT THERE ON TIME

Eddie Cantor, one of the features of "The Follies," officiated at a benefit for wounded soldiers at a hospital in Brooklyn one night last week.

Accompanied by Coleman Goetz and Harry Ruby, the trio started from New York at seven o'clock, expecting to return in time for Cantor to appear in the opening scene of the show. After Cantor did his act he looked at his watch and the timepiece said it was 8:30. He was due on the stage at the Globe twenty minutes later. He informed the head doctor of the predicament he was in, and requested to be sent to New York immediately. The doctor told him not to worry.

Cantor, however, was at a loss to know how this could be accomplished, whereupon the doctor summoned an ambulance and the three sat themselves comfortably inside, while the chauffeur tore up Fifth avenue, ringing the ambulance bell as he swiftly went on his journey, bringing Cantor to the Globe five minutes before the time for his entrance.

"BEN HUR" CLOSES

After playing only two weeks of what was intended for a four weeks run at the Lexington Theatre, "Ben Hur," Klaw and Erlanger's big 350 people production closed last Saturday night, and it is a question when it will open for business again. A certain number of performances have to be given each year, however, in order to retain the dramatic rights of the piece, so it is probable that the company will be sent on tour, later. However, the horses of the show have been advertised for sale and even these performances may be dropped in view of the big railroad tax, etc.

At the Lexington, the piece did very poor business, averaging little more than \$500 a performance for the time it was there. As the overhead of the company was over \$8,000 there was but one thing to do.

THIRD COMPANY READY

The third company of "Parlor, Bedroom and Bath" which A. H. Woods has had in rehearsal to go on the road, is ready to open, the epidemic permitting, at Camp Merritt on Nov. 7. In the cast are Bertha Belmore, who will play the Florence Moore part; George Hare, to play the John Cumberland role; Margaret Fields, formerly of the Margaret Fields Stock Company; Virginia Millman, Elizabeth Burbridge, William Blaisdell, Leoro Scarlett and August Thorne. Richard Ridder will be company manager and W. F. Croucher will be in advance.

WYNN AND WEST FOR CENTURY

Ed. Wynn and Mae West, both now playing in "Sometime," are reported to have been engaged for the new Century Grove show, that will go into rehearsal shortly. If Wynn and Miss West accept the Century Grove engagement, their appearance at the Grove will not interfere with their "Sometime" engagement, as the roof show will not start until 11:30 P. M.

CLOSED HOUSES BEGIN TO SLOWLY RE-OPEN AGAIN

With Boston Theatres Running, Philadelphia and Chicago Hope to Follow Suit Monday; Other Small Towns Also Raise Ban

With Boston, Jersey City, Newark, Wrightstown and some scattered New England towns opening last Monday the worst of the influenza epidemic that has closed the theatres of practically every city in the country outside of New York, seems to be at hand, and from now on most managers seem to feel that better things can be looked for.

This is especially true of the larger cities. Philadelphia has a good chance of opening next Monday. On Thursday of this week a meeting will be held in that city to be attended by both city and State health authorities, and if conditions are no worse than at present, the rules of both the city and State bodies will be stretched as far as possible in order to allow houses to open next Monday. Dr. Roper, the State Health Commissioner, is somewhat in favor of opening the State in zones, such localities as have beaten off the disease being allowed to open ahead of others that are slower in doing so.

Chicago, too, is hopeful of opening on Monday, although the outlook there is not as bright as in Philadelphia. The disease appears to have a life of about three weeks and does not seem to abate until it has run its course. If that holds good in Chicago it can hardly open for some time to come. An effort is being made in the Windy City, though, to get the houses open as soon as possible, even though the rest of the State has to stay closed.

Providence, R. I., expects to open next Saturday, whether it does or not being dependent upon a meeting of the Board of Aldermen to be held tomorrow (Thursday).

Springfield, Mass., is to open today (Wednesday), and Worcester tomorrow (Thursday).

Paterson, N. J., is to open Saturday.

Cleveland expects to open Monday, as does St. Louis, also.

Besides these, there are a considerable number of smaller towns throughout Massachusetts that have opened, among them being Lynn, Lowell, Lawrence, Malden, New Bedford, Salem, Somerville, Haverhill, Brockton and Holyoke.

The attractions that opened in Boston Monday were the following "Chu Chin Chow" at the Shubert, Lew Fields in "Friendly Enemies" at the Park Square, "Seventeen" at the Plymouth, Robert Mantell in Shakespeare at the Boston Opera House, "Maytime" at the Majestic, "Oh, Lady, Lady," at the Wilbur, "She Took a Chance" at the Tremont, Margaret Anglin in "Billeted" at the Hollis.

In Chicago the shows that were forced to close there last week are remaining on the ground to be ready for business when the theatres open again. Among them are "The Crowded Hour," "A Cure for Our-

ables," "The Little Brother," "Jack o' Lantern," "Three Faces East," "A Tailor-Made Man," "Rock-A-Bye Baby," "The Rainbow Girl," "Lombardi, Ltd.," and "Polly With a Past."

The houses that are closed however, still make a long list and include Salt Lake, Ogden, Washington, Kansas City, the entire province of Quebec, including Montreal, Buffalo, Los Angeles, San Francisco, Denver, Milwaukee and the entire state of Wisconsin, New Orleans, Pittsburgh, Atlantic City and Toronto.

EXPECTS TO OPEN SATURDAY

PROVIDENCE, R. I., Oct. 19.—There is every indication that the theatres in this city will re-open next Friday or Saturday at the latest, giving the managers the opportunity of benefiting by the regular Saturday business. At a meeting of the Aldermen last Thursday the situation was thoroughly canvassed, and it was shown that, while there was a slight increase in the number of deaths there was a marked decrease in the number of new cases, an indication that the epidemic had passed its zenith and is on the wane. Mayor Gainer said, after the meeting, that the board would meet next Thursday, and if the situation warrants, the restrictions will be removed at midnight on Friday, which will permit the reopening of the theatres on Saturday.

CHARGE UNFAIR CLOSING

TERRE HAUTE, Ind., Oct. 18.—The managers of the theatres in this city are up in arms against the closing of the theatres here, charging that the closing was unfair and unwarranted by conditions. The managers claim that this city is under the domination of Indianapolis, and therefore must obey the dictates of the authorities of that city. It is pointed out that there has not been more than fifty-six cases of influenza at one time in Terre Haute, a very small percentage. And while this city has been compelled to close Evansville and other nearby cities, not subject to the dictation of Indianapolis, have been permitted to operate.

NEWARK OPENED MONDAY

NEWARK, N. J., Oct. 22.—All theatres in Newark were granted permission to open on Monday. The Keeney houses did open, but the Broad Theatre, where "Turn to the Right" was booked, did not open because the play was not available.

Miner's Empire, playing Pete Clark's "Runaway Girls," opened today. Motion picture houses opened for business immediately the order was granted them to do so on Monday morning.

NEWS OF THE EPIDEMIC CONTINUED ON PAGE 32.

SHERRILL FEAST WAS LIVELY AFFAIR

EVERYBODY HAD A PUNCH

According to the stories told by some of those present at the dinner given by William L. Sherrill, at the Hotel Astor, last week, several prominent film men engaged in a lively argument before the banquet got under way.

The rumpus which is said to have started as the result of a verbal discussion between R. A. Rowland, President of the Metro Pictures Corporation and Sam Rothapfel, of Rialto and Rivoli fame, quickly passed the conversational stage and is described as becoming a full fledged pugilistic encounter with the film executive and Broadway's favorite exhibitor as the opposing combatants. It is said that Rothapfel on meeting Rowland, intimated that the latter had been all wrong in voting for the present inactive period in filmdom. Rowland, it is said, resented his remarks, and, by way of retort, is alleged to have twitted Rothapfel concerning his bookings of a certain well known brand of films.

Adolph Zukor's name was then brought into the argument and Rowland and Rothapfel are then described as having immediately gone to the mat.

Just what angered Rothapfel, when Rowland referred to Zukor could not be learned, but it is said that the Metro president muttered something about Zukor being Roxie's boss. A draw would be a fair decision, according to those who were present, although Rowland is said to have scored at least one knockdown and, in the opinion of his followers, should be credited with a victory on points.

The Rowland-Rothapfel fracas had scarcely died down, however, when Harry Cohen, Metro sales manager, is described as having become involved in another argument with Rothapfel, which was assuming the hit and get away stage, those present state, when kind friends interfered and presented hostilities.

Things started going along quite smoothly after that until another diversion occurred, and the original excitement threatened to begin all over again. Arnold Daly, the actor, entered the ante-room, and hearing of the fistic encounters that preceded his entrance on the scene, is said to have observed nonchalantly that he wouldn't mind having a bit of a tussle with any one disputatiously inclined, himself.

Possibly Mr. Daly may have been speaking in a tone of good natured banter. At any rate Herman Jans, Metro's Jersey representative, is said to have immediately taken up the Daly remarks, and before explanations could be made the actor and the exchange man were each trying to prove himself a Jess Willard, it is said.

Announcement that Mr. Sherrill had arrived and that the dinner was ready to be served, put a finish to the Daly-Jans dispute, and a temporary truce between each of the numerous pairs of alleged combatants was arranged.

The dinner, which was given by Mr. Sherrill as a testimonial to the work of the Metro sales-force, in its successful handling of the Frohman Amusement Corporation picture "My Own United States," then proceeded decorously, and before the second course had been reached all animosities had been forgotten.

During the evening the different persons engaged in the ante-room arguments, made speeches of apology, it is said, and before the night was over the white winged dove of peace was flapping its wings vigorously over all concerned.

Those in the know say it was one of the best film dinners they ever attended.

ADLER HAS PLAY IDEA

Felix Adler has an idea for a three-act play which he is discussing with James Montgomery with the likelihood that the latter will enter into a collaboration agreement with him.

H. C. CLARKE BACK

Harry Corson Clarke has returned to New York and is now rehearsing "The Rotters," which he will present at the Playhouse, Chicago, as soon as the theatres are permitted to open in that city.

Mr. Clarke left New York on Sept. 9, 1916, for London, Eng., from whence he sailed twenty days later for the far east. He opened in Bombay, India, with "Mr. Manhattan," and after a three months' stay in that city went to Calcutta, where he played for the same length of time. This was followed by long engagements in Karachi, Poona, Mussoorie, Rawalpindi, Peshawar and other leading cities throughout India. During his tour of this country Clarke presented "The Rotters," and the success it attained induced him to secure the rights for the United States. From India he went to China and Japan, touring each, and from the latter he sailed to America, landing at Seattle, Wash.

CHANGE NAME OF BAYES PLAY

"Ladies First" is the title of the musical play in which H. H. Frazee will present Nora Bayes at the Broadhurst Theatre tomorrow (Thursday) night. It is the work of Harry B. Smith and A. Baldwin Sloane, and founded on Charles Hoyt's farce "A Contented Woman." The supporting company includes: Irving Fisher, Wm. Kent, Stanley Forde, Charles Olcott, Clarence Nordstrom, Lew Cooper, Paul S. Burns, J. W. Ashley, Florence Morrison, Jane Elliott, Doris Sheerin, Florence Lee, May Brooks, Elma Decker, Jane Conrad, Martha Dean, Elsie Shaw, Henriette Wilson and others.

COLLABORATE ON NEW PLAY

Sidney Burton, who has written a number of vaudeville playlets and motion picture scenarios, is collaborating with Charles Guernon, co-author of "Eyes of Youth," on a new comedy to be called "Angelica's Independence." Burton is a graduate of Harvard, having studied drama at that institution under Professor George Baker, and since leaving Cambridge has been identified with the United States Secret Service at Washington, New York and Boston.

RUNNING IN HARD LUCK

The Selwyns are only awaiting the finishing of their new theatre building where Jane Cowl is playing in "Information, Please," before moving their offices from the Commercial Trust Building to the two upper floors. Owing to the scarcity of men, the contractor who has the finishing work in charge could only get three men to work on the job last week and stated on Saturday that two of these had died from the influenza.

"CAPTAIN AND THE KID" OFF

"The Captain and the Kid," which was to have been produced by Gus Hill, rehearsals having been scheduled to start last week, has been shelved until November 4, because of the Spanish Influenza epidemic and its resultant effect, in closing so many theatres in the United States.

FRANCIS STARR PLAY HALTS

David Belasco has stopped rehearsals of the comedy "Tiger Tiger" starring Frances Starr, until the confusion caused by the epidemic is cleared up. Meanwhile, the Lyceum Theatre where Otis Skinner closed Saturday night will probably be dark until the play is ready.

BELASCO HAS NEW PLAY

David Belasco was reported last week to be devoting considerable time to the re-writing of a play called "Dark Rosaleen," originally written by Whitford Kane, the actor.

"REMNANT" OPENING DATE SET

"Remnant," the new comedy for which Reginald de Koven is composing the music, will open in Atlantic City on November 4.

JOLSON TO STAY AT CASINO

The Shuberts last week decided to keep Al. Jolson in "Sinbad" at the Casino for the rest of the season.

RATS INQUIRY DECISION TO BE DELAYED

REFEREE GOES TO WAR SCHOOL

The decision of Referee Louis Schuldenfrei on the question of whether or not the funds of the White Rats were wrongfully disbursed by any of the officials of the organization is not likely to be made for some time, for Mr. Schuldenfrei left on Saturday last for one of the United States Army Officers' Training Schools to try for a commission, without having rendered an opinion in the matter. The hearings, which were started upon the application of Goldie Pemberton, a member of the Rats, were conducted for several months and only came to an end a short time ago. Over 2,000 pages of testimony were taken covering an examination of Harry Mountford, Will J. Cook, Walter W. Walters and others.

An attempt to learn when the decision would be made brought forth a conflict of views, Alvin Sapinsky, attorney for Miss Pemberton, stating that the referee would in all probability write one while in camp and forward it to the court here. This could be done, he stated, by Mr. Schuldenfrei taking a copy of the official record with him and digesting it in camp.

On the other hand, Referee Schuldenfrei stated before leaving that he did not know just when the report would be made and that it might lie dormant during his absence and possibly for the duration of the war, without prejudice to either side. In the event that a long delay was not pleasing to either Miss Pemberton or the White Rats, a new referee could be applied for and appointed, he said. The new referee could then either take the record as it now is, he added, or start a new investigation and hold the hearings over again, just as he wished.

The investigation into the White Rat finances was started early last Spring and hearings were held one day a week at which such books of the organization as were available were subpoenaed and examined and an effort made to trace every dollar of the funds of the union from as far back as 1912 up until the present time. Certain records, notably the membership and levy lists, however, were never produced, Harry Mountford and others testifying that they were sent outside the state when the Rats gave up their club house, after which all trace of their whereabouts was lost.

What action, if any, would be taken by either side in the event that no report is made within a reasonable time, was not disclosed.

Attorney Sapinsky stated also that the motion made by Mr. Myers to have Miss Pemberton appear and submit to examination had been denied.

WILL CONTINUE EXCHANGE

Plans to continue the business of the American Theatrical Exchange, the head of which, Clarence Weis, died last week, a victim of pneumonia, were under way early this week by Dave and Fred Weis, brothers of the deceased. An examination of the business of the exchange was made and it was decided to continue the management of the Grand Opera House, Brooklyn, which Mr. Weis took on just before his death, William Suesskin, producer of "The Queen of the Movies" will aid in the management of the exchange.

FEDERAL INQUIRY DELAYED

WASHINGTON, Oct. 19.—It was stated here today that the proposed inquiry of the Federal Trades Commission into the Vaudeville Managers' Protective Association and the National Vaudeville Artists, had been delayed for some time owing to the fact that some of the persons handling certain matters in the case had been called away to service and new appointees would have to be named in their stead.

HARRY LAUDER "DRAFTED"

A Park Row daily carried a dispatch with a London date line on Monday, stating that Harry Lauder, the Scotch comedian, had received a notice calling him to military service. Lauder is forty-eight years old. His only son was killed a year ago, while serving as a captain in a Highland regiment. Lauder, who is at present in Dundee, Scotland, has spent the better part of the last year, entertaining the soldiers of the Allied Armies at the front.

Harry Lauder is scheduled to open his annual American tour, on December 9th, at the Lexington Theatre, New York, under the management of William Morris. At the latter's office, it was stated that Morris, up to six o'clock Monday night, had received no confirmation of Lauder's call to the colors. Morris had read the dispatch, but that was all he knew about it. Pending advices from Lauder, preparations for his American tour will continue.

LAST WEEK OF "FOLLIES"

After this week the "Follies" will close at the Globe and go to Philadelphia, where it will play an engagement before going on the road. It was a first thought that the piece would return to Boston inasmuch as it was forced to close there in the middle of a run by the influenza epidemic. According to the present plans, though, it will not return to Boston until next Spring.

The engagement of the piece at the Globe has been far from what was expected of it, the Liberty Loan and epidemic combining to keep receipts at a low figure.

"GOING UP" DRAWS \$500,000

"Going Up," the musical comedy that has run at the Liberty Theatre for forty-five weeks, has in that time played to a little more than a half million dollars, averaging more than \$11,000 a week. During the run but one change was made in the cast of principals, Geo. W. Callahan succeeding Donald Meek, who joined the British Army.

"Going Up" closes its New York run on Saturday night and goes to Boston, where it opens Monday, Oct. 28, at the Colonial Theatre for a run.

TELLEGEN AND HATTONS DISAGREE

It was reported last week that Lou Tellegen and the Hattons had come to the parting of the ways as far as "The Blue Devil," the play the Hattons were writing for Tellegen, is concerned. It was said that, after reading the script, Tellegen desired certain changes to be made which the authors would not agree to. Therefore, Tellegen is to continue in "Blind Youth."

IT COMES IN BUNCHES

Gus Hill has just been presented with bills from houses in Manchester, N. H., Jacksonville, Fla., and Macon, Ga., rendered for posting the paper of his shows that were not allowed to play the towns on account of the influenza epidemic, although they had gone to the towns, paid railroad fares, transfer bills and printing bills.

HILL CHANGES MINSTREL ROUTE

Gus Hill's "Lady Bountiful Minstrels" has been such a success that he has booked it on week stands instead of the one and three night stands on which it has played previously. He will start rehearsing a number two company next week to take up the route of his other company on the one nighters.

REHEARSE PIECE FOR MOROSCO

"Cappy Ricks" will probably be the next attraction at the Morosco Theatre. It is a play based on sea stories by Peter B. Kyne. Edward Rose, who dramatized Tarkington's "Penrod" stories and Mary Roberts Rinehart's "The Amazing Interlude," now in rehearsal, has dramatized "Cappy Ricks," which will have Charles Abbe in the leading role.

BRADY BETS WOODS

William A. Brady, last week, wagered A. H. Woods 500 Corona cigars that his play, "Forever After," would be playing on Broadway longer than Wood's production of "Friendly Enemies."

ROAD MANAGERS GIVE IN TO MUSICIANS

STRIKE POSSIBILITY AVERTED

Although the demands of the American Federation of Musicians, calling upon theatrical managers operating road attractions to pay musicians \$30 a week for the second week a show lays off, and full salary for each succeeding week thereafter, were rejected by the United Managers' Protective Association last week, an official of the musical union stated early this week that, so far, no complaints had been received from musicians regarding salary claims. It was intimated that, while the demand was denied as a body by the managers, it was paid individually.

The union official in discussing the matter stated that he did not believe that the musicians would experience any trouble in collecting their salaries in accordance with the terms of the Federation's letter to the managers last week. The attitude of the union had been made quite plain he said, and if the musician did not receive proper consideration from a road manager he could not be expected to lay off and pay his own expenses.

In many cases, the Federation man added, it was utterly impossible for musicians to exist without assistance from the managers. Regarding the rejection of the musicians' demands by the road managers of the U. M. P. A. he stated that the number of musicians carried by the latter was very small, the majority of the members of the Federation affected by the lay-off being attached to traveling film shows such as "Hearts of the World," etc.

The film men have shown a strong inclination to co-operate with the Federation, most of the "companies" having voluntarily agreed to pay the salaries demanded. Inasmuch as the demands are addressed to the road managers, musicians playing in local theatres in all sections affected by the epidemic not being included in the letter sent out, the Federation official said he could not see any possibility of trouble arising that would result in a strike or any sort of disturbance whatsoever.

It was reported that the stage hands union, upon being apprised of the fact that most of the traveling film "companies" had met the musical union's salary demands, were inclined to start something, inasmuch as the greater part of the traveling picture machine operators had not been paid for the lay-off.

At the headquarters of the I. A. T. S. E. a representative of the stage hands, when asked for information about the matter, declared that it was too early in the week to make a statement, but if the situation required attention he had no doubt that necessary action would be taken.

Satisfactory arrangements have been made with the burlesque show leaders, it was announced at the offices of the Federation late Monday afternoon. The letter sent to the musical union by Sam Scribner, in which the burlesque executive threw some hot shot at the union's salary demands, was said to have been written as a result of a misunderstanding of the A. F. of M.'s attitude.

The whole matter had been cleared up by a letter sent in reply to the Scribner communication, it was said, wherein the union explained that burlesque musicians were all local men and consequently no demand had been made that they be paid for the lay-off.

The matter is far from settled, however, as far as the road managers are concerned, and it would not be surprising if the end of the week brought some interesting developments providing that many out-of-town houses open shortly.

WANT BRENON MADE BANKRUPT

An involuntary petition in bankruptcy was filed in the courts last week against Herbert Brenon, the moving picture producer now in England making a film for the British Government.

TO STAGE SHOW FOR "BUFFALOES"

An all-star performance will be given next Sunday night, Oct. 24, at the Century Theatre for the benefit of the smoke fund of the "Buffaloes," the three hundred and sixty-seventh infantry, all colored soldiers. Those who will appear are: Bert Williams, Marilyn Miller, Eddie Cantor, Bee Palmer, (Courtesy of F. Ziegfeld, Jr.) Eddie Leonard, Andrew Mack, Nan Halperin, Belle Parker, Harry Cooper, Ruth Royce, Moss & Frye, Watson Sisters, Burns & Frabito, Mehlinger & Myers, Eddie Borden, Al Shayne, Shean & Regay, Ed. Morton, Four Harmony Kings, (Courtesy A. P. Keith & E. F. Albee); Rock & White, Sergeant Irving Berlin, Reine Davies, Rae Mann, William Sweetman, David Bispham, Christine Schutz, Alle Barbe, Sara Gurowitch, Paul Logslavitch, Clef Club Players and Singer with Abbie Mitchel, Will Marion Cook, Conductor.

ROBBERIES BAFFLE COPS

A series of baffling robberies that recently have been occurring in the film building at 729 Seventh Avenue are causing the police a great deal of annoyance.

The latest office to be rifled is that of the Graphic Film Company on the seventh floor. Miss Tess Lukeles, confidential secretary to Ivan Abramson found every desk in her office broken open when she came to work Monday morning. After checking up, she found that \$122 in cash and stamps had been stolen, besides a negative of the company's latest picture "Ashes of Love."

Recently the B. S. Moss offices on the eleventh floor were entered during a Sunday, but the robbers were scared away. Other offices have been robbed, but no report of the losses have been made to the police.

INDICTED AS SLACKER

SAN FRANCISCO, Oct. 19.—Ormond W. Cranstrom, who is also known as Ormond Courtney, a café entertainer, has been indicted here on a charge of being a slacker. Courtney registered on June 5. When ordered to entrain he failed to do as ordered. Two registration cards were found on his person.

A. E. A. CALLS MEETING

The Actors' Equity Association will hold a special meeting in the Hotel Astor on November 11. Important matters will come up for discussion, the nature of which cannot be disclosed for the present, it was announced at the offices of the A. E. A. this week.

OPEN CHICAGO OFFICE

CHICAGO, October 21.—H. S. Lorch, general director of Stock Companies of the Liberty Theatre Division has opened an office in Chicago. He may be addressed at 1106 Thirteenth Century Building.

CLEF CLUB EXPANDS

The Clef Club, incorporated in 1910 as a social organization, has been incorporated as a business corporation called The Clef Club Singers and Players Managing Corporation, with a capital of \$15,000. The club intends to enlarge its property and go on a sharing basis, at \$10 per share.

LAURETTE TAYLOR, AUTHORESS

Laurette Taylor has published a diary of the tour made by the all-star cast in her husband's play "Out There" in which she played the part of a slavey. The book is called "The Greatest of These."

GOING TO SO. AMERICA

The Wirth Family and Robert Cortrelli have been booked by Richard Pitrot for the Pubillon Circus, and will shortly clear for Havana, Cuba, via New Orleans.

CALL FOR COSTUMES

It is stated in cabled requests from Paris that our boys "Over There" are badly in need of costumes in order that the holiday shows which they are preparing may be successful. The warehouses of managers have already been searched for these, and individuals are now asked to contribute.

James Forbes of America's Over There Theatre League, says that the need is urgent, and asks all men and women who can do so, to help. Send all such costumes to the Over There Theatre League, Little Theatre, New York City.

BOND SALES IN THEATRES OVER \$44,000,000

K. & E. SELL \$6,000,000 WORTH

While the final returns were not available at the hour of going to press, it was announced at the headquarters of the Theatrical Allied Interests Liberty Loan Committee, early this week, that approximately \$44,000,000 worth of bonds had been sold in the New York Theatres during the course of the loan drive.

In the Klaw and Erlanger houses alone, \$6,437,350 worth of bonds were sold, the different K. and E. Theatres rolling up the following big totals: New Amsterdam, \$1,138,350; Cohan and Harris, \$903,700; Gaiety, \$790,850; New Amsterdam Roof, (Midnight Frolic) \$725,400; Hippodrome, \$565,300; Cohan, \$553,450; Cort, \$485,000; Globe, \$468,000; Empire, \$222,900; Belasco, \$228,300; Liberty, \$197,850; Lyceum, \$113,600; Knickerbocker, \$52,650.

In the neighborhood of \$5,000,000 worth of bonds were sold in the Shubert houses. The detailed list of the results obtained by the Shubert theatres has not been tabulated at yet, but each theatre did exceedingly well, the Casino, mainly through the lively efforts of Al. Jolson, heading the list.

Hal Forde, formerly the star of the "Oh, Boy" secured \$200,000 worth of subscriptions on Wednesday night in the Bijou. This is considered a remarkable record, inasmuch as the Bijou is one of the smallest theatres in New York.

Others who did great work in boosting the loan over the top in the Shubert houses were: Barry McCormick, at the Shubert, John T. Murray, at the Broadhurst, Jessie Reed and Marie Stafford at the Winter Garden, and Norman Trevor at the Comedy.

The Lamb's Club held a public Gambol at the Pennsylvania station on Friday afternoon and evening, and succeeded in securing subscriptions for over \$1,000,000 worth of bonds. The Green Room Club also gave a show at the Pennsylvania station last week which included a street parade, and added several hundred thousand dollars to the grand total.

All of the vaudeville theatres carried on vigorous bond campaigns throughout the loan drive, the Palace, Riverside, Colonial and the other Keith houses standing well up with the leaders at the finish of the drive.

The Fox, Moss and Low theatres all turned in big subscriptions. Bee Palmer, the Follies Girl, Sheldon Lewis and Virginia Pearson, Evelyn Greeley, Carlyle Blackwell, William S. Hart, Doris Kenyon and Elaine Hall appeared nightly in all of the Loew houses and assisted materially in aiding the big drive.

Douglas Fairbanks, the film star, in one afternoon last week, sold \$3,000,000 worth of bonds during the course of an out-door rally down in Wall Street. All told, Fairbanks personally, sold about \$6,000,000 worth of bonds.

The Stage Women's War Relief, with their miniature theatre on wheels, carried on a lively campaign every afternoon on the corner of Broadway and Forty-second Street, selling more than \$2,000,000 worth of bonds to passers-by. The Stage Women also maintained an out-door theatre on the steps of the Public Library, on the stage of which prominent personages and famous actors appeared daily and made bond appeals throughout the campaign.

"SHE TOOK A CHANCE" A HIT

BOSTON, Mass., Oct. 21.—"She Took a Chance" reopened the Tremont Theatre tonight and proved to be one of the best musical shows that has come to Boston in many years. It is the farce "A Full House" with a musical setting, and has a decided snap and dash. Its staging by Edgar MacGregor shows a marked departure from the usual stage conventions and an originality in scheme and blending of colors in costumes and setting. May Vokes satisfied to the fullest. Her comedy was as delicious as of yore. Eddie Dowling, with elaborate dances and songs, and Ray Raymond were capital, and Faye Narve as the cabaret singer scored one of the big hits of the evening.

NEW ARMY SHOW COMING

"Forward March," a picture of Columbia camp life, will be given at the Century Theatre during Christmas week by the Columbia S. A. T. C. The libretto is being written by Lorenze Hart and when completed will be taken up by a composer.

The presentation of "Forward March" will differ from other service revues in that its cast will be drawn from both the Army and Navy. Irving Strouse, Columbia, '18, heads the Naval Committee and Private Lee K. Frankel, Jr., will have charge of the Army end. Private Herbert Fields, son of Lew Fields, will drill the chorus and play the leading male role, and Philip G. Leavitt, Columbia '18, will be the "leading woman" to play opposite Fields.

LAMBS ELECT OFFICERS

At the Lambs' election last Thursday night the following officers were chosen, every one of whom was on the independent ticket: R. H. Burnside is now the shepherd of the organization. The other officers are: Boy, De Wolf Hopper, corresponding secretary, Frank Craven; recording secretary, E. Milton Royle; treasurer, Henry Smith; librarian, Grant Stewart; directors, David Warfield, Walter W. Price, William Collier, Sam H. Harris, Frank Case and John L. Golden. J. Clarence Hyde, regular candidate for director, led his ticket.

TAIT GETS "LIGHTNIN'" RIGHTS

E. J. Tait, the theatrical manager from Australia who is visiting in this country at present, has acquired the rights to "Lightnin'" which he will produce in his native country. Mr. Tait has also engaged Virginia Roche, last seen in "Some Night" for the Christmas pantomime in Australia. Among Mr. Tait's other activities is his persuasion of Harry Lauder to make his second tour of the antipodes beginning next Easter.

AVERT LONDON STRIKE

LONDON, October 21.—A threatened strike of theatrical employees has been averted by the general good will and mutual amity of both parties in the dispute.

It was demanded that equal pay be given men and women for equal work, the demand affecting all but the actors and musicians. An agreement that seems satisfactory to all has been arranged by the Society of West End Managers and the National Association of Theatrical Employees.

BRANSCOMBE COMING OVER

Arthur Branscombe, producer, playwright and composer of England, who has been entertaining soldiers and sailors, has informed friends here that he is coming to the United States. He expects to bring with him the Anglo-American film "Foundations of Freedom," dealing with Washington's early life in Virginia, which has been successfully produced in England.

DRAMATIC CRITIC DIES

PHILADELPHIA, October 19.—Harold P. Quicksail, dramatic editor of the *North American*, died at the Hahnemann Hospital here. He contracted influenza, which later developed into pneumonia. He was twenty-seven years old and leaves a wife and baby daughter.

VAUDEVILLE

ONLY TEN BIG TIME HOUSES OPEN

BOSTON AND NEWARK OPEN UP

The United Booking Offices early this week reported that all but nine of the big time houses on its route sheets were closed as a result of the "Flu" epidemic. Seven of the big time vaudeville houses remaining open are in Greater New York. These are the Palace, Riverside, Colonial, Alhambra and Royal in Manhattan, and the Orpheum and Bushwick in Brooklyn.

Keith's Boston was added to the handful of big time houses doing business at present, re-opening on Sunday night, with the following bill: Lew Dockstader, Chas. Grapewin, Kaufman Bros, Sylvia Clark, Howard and Ross, Chas. Semon, Rhoda and Crampton and Calvin and Wood. The regular bill for the week starting on Monday consists of Lew Dockstader, Sylvia Clark, Harold Dukane Trio, Chas. Grapewin, Kerr and Weston, Darras Bros., Herbert Clifton, Elinore and Williams and "Somewhere with Pershing."

The health officials of Newark also permitted the theatres to re-open on Monday night, Proctor's announcing a well balanced bill for the current week. In addition to the big time houses all of the smaller theatres in Boston and Newark, booking attractions through the United offices, also resumed operations Monday.

The Family Department of the U. B. O. reported that the following cities holding small time franchises permitted the theatres to re-open on Monday: Norwich, Conn.; Lynn, Mass.; Dorchester, Mass.; Manchester, Vt., and Quincy, Mass., New London, New Haven, Hartford, Bridgeport, Conn., and Ithaca, N. Y., have not been affected by the epidemic sufficiently to close the theatres, and are going along in their usual manner, receiving their customary quota of vaudeville bills, bi-weekly.

With a very few scattered instances, the above mentioned cities constitute the entire list of towns regularly playing the small bills, that still remain open.

Every house on the Pantages Circuit is closed at present, with the date of re-opening indefinite. St. Paul is the only city on the Orpheum Circuit that still remains open. At the Orpheum offices it was stated that it was impossible to say when the affected cities would resume, re-opening being entirely dependent on circumstances.

CHANGES ON BILLS

Harry Holman and Company replaced Daisy Jean at the Royal, Monday.

Van and Schenck were replaced on the Palace bill, Friday night, by Harris and Manion, owing to the illness of Van who is in a serious condition from the influenza. On Saturday, Blanche Ring was put into the bill in their place.

Gardner and Hartman replaced the Van and Schenck act at the Proctor's Twenty-third street, where the latter were booked for the first half.

Edith Clifford, although booked for the Palace bill, this week, did not appear.

LURA LAWRENCE BACK

Lura Lawrence, a member of the Harry Sauber act, called "The New Model," returned to New York, last week, after having been attacked with the influenza in Richmond, where she was ill for eight days.

GEORGIE O'BRIEN IMPROVED

Georgie O'Brien, of the Max Hart office, who has been ill with the influenza, is improved and will be about in a few days.

PAN TAKES NEW QUARTERS

The Pantages Circuit moved into its new New York City offices in the Fitzgerald Building last Thursday. The Western circuit will occupy a suite of three rooms on the fourth floor. Walter Keefe, Eastern representative of Pantages, stated this week that the circuit would continue to book attractions independently as heretofore, as soon as normal conditions obtained again. No booking affiliation with any Eastern circuit was contemplated, Mr. Keefe asserted.

CALLS IT "QUARANTINE CIRCUIT"

Chief Tenderho, who was to fill several engagements over what he has named the "Quarantine Circuit," has not been able to finish one. He was to open for a week in Lawrence on Oct. 7, but played only three days. In New Bedford he played one-half day, Portland had closed when he reached there and Sanford kept open for only one day after his arrival, so that he was forced to return to New York.

PAY LAST HONOR TO AVELING

Many prominent vaudeville performers attended the services held over the body of Edward V. Aveling last Thursday at the Campbell Funeral Church. Among those present were Blanche Ring, Sophie Tucker, Jack Lewis, Irene Franklin, James McIntyre, Nan Halperin, Fanny Brice, Walter Kingsley, Edward Keller, Van and Schenck, Mollie King, LeRoy Barnes, Florence Tempest, W. H. Pollock and Florence White.

ACTOR TAKEN ILL ON STAGE

"Mickey" Moran, of Moran and Wheeler, became suddenly ill while performing at the Lincoln Square Theatre, this city, last Thursday afternoon, and fell over the footlights into the orchestra pit. He was removed to his rooms at the Bartholdi Inn.

The attending physician announced that Moran's complaint is not Spanish influenza.

EDWARDS REHEARSING ACT

Gus Edwards, whose Song Revue of 1918, with Olga Cook, is now touring the Orpheum Circuit, is rehearsing an act in which he will return to vaudeville. The cast will include besides Edwards, Grace Fisher, Ernestine Meyers, the Furness Sisters and Vincent O'Donnell.

"WHAT GIRLS CAN DO" OPENING

"What Girls Can Do," the new act that Rosalie Stewart is producing will open at the Prospect Theatre next Monday, (28th) and come into the Fifth Avenue Theatre on the 31st. Ardelle Cleaves, formerly with Allan Brooks, has been added to the cast.

STOCK STAR ENTERS VAUDE.

Jack Lewis, who has headed his own stock company for the last twelve years, has entered the vaudeville field. He will appear in an act by Mattie Keene, late of the act "Oh Mary, Be Careful." Lewis is supported by Edna Grandis and Phil Miller.

BELLE GOLD LOSES MOTHER

Belle Gold mourns the loss of her mother, who died last week. Miss Gold is booked to sail for France with the Oversea Forces in about four weeks.

MILLER JOINS SHANNON OFFICE

James S. Miller, who formerly booked the Erie house in the Eddie Darling office, has now become associated with Sam Shannon and is booking acts for the big time.

MIDDLETOWN TO OPEN

The Grand Theatre, Middletown, Conn., is about to open, probably on Thursday, with vaudeville and pictures. Walter Plimmer will book it.

WARD PLAYING SUN CIRCUIT

ZANESVILLE, Ohio, Oct. 16.—Hi Tom Ward, the minstrel, is in his fourteenth consecutive week on the Sun Circuit.

STAGE HANDS IN VAUDE HOUSES WANT RAISE

HOLD CONFERENCE THIS WEEK

Flymen and stagehands in vaudeville theatres are about to ask for an increase in wages from the present scale, which has been in force for the last two years.

Officials of Local No. 1 are to meet A. E. Albee, representing the Keith interests in conference during the latter part of this week in an attempt to arrange for a new scale of wages to govern each performance. The present scale is \$2 a performance. This scale has been in force now for the last two years, without change.

Flymen ask for an increase of fifty cents over the present scale and other stagehands now receiving \$2 a performance seek an increase of twenty-five cents.

Union officials say that they hope to have their differences adjusted without friction. Although the action apparently concerns stagehands connected with vaudeville theatres throughout New York City only the result of the conference this week is being watched with eager interest by unions throughout the country.

ELTINGE OPENS NEW YEAR'S

Handling his tour as he does Harry Lauder, William Morris has arranged for the Julian Eltinge tour to open on the Coast New Year's Eve. Eltinge will be surrounded by an imposing vaudeville program, himself being heavily featured. The recent activities of Eltinge on the Coast, added to his popularity there, has caused Morris to arrange the opening on the Pacific, coming East afterward.

MOSS PLANS OVERSEAS UNIT

B. S. Moss is forming a unit of five acts from his circuit to send overseas to entertain the boys. Acts that cannot afford to render services without pay will be paid. Passage both ways will be arranged for. Uniforms are arranged for by the Y. M. C. A. It is announced that the females of the acts must be Americans and at least twenty-five years old. Men must be at least thirty-seven.

FOX TAKES PATERSON HOUSE

PATERSON, N. J., Oct. 19.—William Fox has leased the Empire Theatre at 152-4-6 Ellison street, for a long period of years from the Northern New Jersey Realty Co., through Feist and Feist, Inc., of Newark.

The theatre is on a plot seventy-five feet front on Ellison street with a depth of 120 feet, and was built about seven years ago. It is to be entirely remodeled at a cost of substantially \$35,000. The improvements consist of substantial changes to the entrance front, the eliminating and reconstruction of the stage, the elimination of the top gallery and in the increasing of the balcony. The seating capacity of the theatre, when improvements are completed, will be the largest in the city, having about 1,800 seats. The organ to be installed will be of the most modern type construction, and the largest installed in the State.

The policy of the theatre will be high class Fox pictures exclusively. It will be known as the Fox Empire Theatre, and was formerly used for high class legitimate productions. This is the eighteenth theatre in the Fox chain and the fourth in the State of New Jersey.

DWARF GETS A DIVORCE

Capt. John Barnett, who is probably the shortest man alive and well known in vaudeville, secured a divorce from his wife, Dorothy, from Judge Russel Benedict in the Kings County Court last week. Mrs. Barnett is about twice as tall as her husband, who is no larger than his five-year-old son. The two have been married since 1912.

A unique situation was caused in court at the trial, as Barnett was barely visible to the people in the courtroom, and, at times, it seemed as if the attorney was speaking to an empty chair. Barnett's toes just reached the edge of the chair.

FORM NEW TWO-ACT

CHICAGO, Oct. 20.—With the retirement of Mrs. Williams-Spencer from the stage, comes the announcement that Chester Spencer, of Spencer and Williams, has formed a new act with Dollie Williams, soubrette, who appeared with him in an emergency turn at the Palace two weeks ago. At that time Miss Williams (Mrs. Spencer) was taken suddenly ill with influenza.

FRISCO HELD OVER THREE WEEKS

Directly after his opening performance at the Palace on Monday afternoon, Frisco, the "jazz" dancer, was re-engaged for the next three weeks, at that house. There is a possibility of an additional week being added to the Palace engagement.

MME. BERNHARDT SAILS

Mme. Sarah Bernhardt sails for France this week, to be gone for several months. She goes abroad to undergo a surgical operation and plans returning to the United States for another American tour next season.

FRENCH STAR COMING HERE

Mlle. Paulett Clerjet, a famous French operatic star who has been giving concerts in this country for the last year, is now being prepared for major vaudeville. She will be assisted by a male pianist.

STETSON AND HUBER SIGNED

Stetson and Huber have been signed by Oliver Morosco for the "So Long Letty" company to do their dancing specialties and play parts.

PHILLIPS ORGANIZING SHOW

Nat Phillips, formerly general manager for William Friedlander, is organizing a show called "Fads and Fancies," to play the cantonment route.



BOB MILLS.

He has an original act in vaudeville.

VAUDEVILLE

PALACE

Mang and Snyder, two well formed athletes, opened the show and went through a number of well executed feats of strength. The boys work fast and smoothly and the act went over well.

Dixie Norton and Coral Melnotte, on second, sang a special number for their opening, and then went into a well selected repertoire of published numbers. Their offering will be further reviewed under New Acts.

A gripping war playlet depicting the worst side of war was then presented by Ethel Clifton and a company of two. The playlet, which is called "The Aftermath" is a realistically enacted story of the terrible crimes committed by the Germans during their twenty months' occupancy of a small French town. At the beginning of the playlet the village now in ruins is shown with the shell-wrecked cottage of Vraymond Le Maire, a French soldier, in the foreground. Awaiting the return of the soldier is his wife and her baby, the child a result of German brutality. Miss Clifton, who wrote the sketch and also plays the role of the wife, is an actress of much ability and the supporting cast excellent. The sketch will be further reviewed under New Acts.

Roy Cummings and Lillian Fermoye, held over for a second week, started the comedy section of the bill and soon had the big audience in gales of laughter. Cummings has added a few new bits to the act, and as a result gained more laughs than ever. Vaudeville has never seen a comedian who could get more fun out of a fall into the curtain or a slide across the stage than Cummings. One of the big hits of the bill was scored by him.

Frisco, the dancer, who scored one of the hits of the "Follies," is making his vaudeville debut in an act in which he is supported by Loretta McDermott and Bert Kelly's Dixieland Jazz band. Frisco found many admirers of his unique dancing style in the Monday afternoon audience, and the act went over to a big applause hit. Miss McDermott, a clever miss, is a fine partner for him, and her work was appreciated. The Jazz band, one of the best heard at the Palace in many months played a number of selections in the latest Jazz style. The offering will be further reviewed under New Acts.

George Whiting and Sadie Burt, opening after intermission, met with one of the big successes of their vaudeville career. They have a new act which they style "A Barrage of Song Characterizations," but this does not begin to describe the originality or daintiness of their offering. They have selected a song repertoire which fairly sparkles and the clever manner in which they put over the various numbers makes of their act a vaudeville classic. It will be further reviewed under New Acts.

Gertrude Hoffman, last seen at this house in a big revue, is now showing a single act in which her ability as a dancer and her ability as an impersonator is shown to the best advantage. Her series of dances are given with the aid of an augmented orchestra under the direction of Max Hoffman, some artistic stage settings and a number of dazzling costumes. As a single dancing act Miss Hoffman's offering is in a class by itself. It ran nearly three-quarters of an hour, and not a minute of the time was slow or tiresome. It will be further reviewed under New Acts.

It was well after 5 o'clock when Johnny Dooley, assisted by a pianist, came on. He found some little difficulty in getting started, but his clowning and burlesque acrobatics soon got the audience with him and he finished to a big hand.

The Stampede Riders, Guy Weadick's big western riding act, featuring Flores La Due, closed and in spite of the lateness of the hour, held the big audience well until the finish. Some excellent bits of roping were shown and the feats of Miss La Due were enthusiastically applauded.

W. V.

VAUDEVILLE REVIEWS

(Continued on page 5)

COLONIAL

After the first two acts the balance of the program was switched around so as to have no waits. Bostock's Riding School, billed for number three position, followed Burns and Frabito, who filled that spot, although they were programmed to open the second half.

Miss Halperin headlined with a new act and scored a deserved success in the closing spot. The show is a good one from start to finish and was appreciated throughout.

Johnny Sipger and his dancing dolls opened with an excellent singing and dancing offering. Sipger displayed some remarkable legmanina while going through the Russian number, and also added class to the act while he occupied the stage. The girls are pretty and wear becoming gowns, the double Egyptian dance being especially good. The trio held down the spot well and received a good hand when they finished.

Hennings and Marks interested all with their classy style and well delivered songs and dances. Miss Marks is as dainty as they make them, and scored on appearance alone. Henning is new to the act, replacing Jack Patton, who is now fighting for Uncle Sam. The Chinese number is put on in good style, and was one of the pleasing numbers of the act.

Burns and Frabito had things their own way, as the audience wanted comedy, and these boys gave them an ample supply of the right brand. Burns is a natural comedian, gaining laughs legitimately and not for a moment overdoing the humor of his Italian character. The "balloon" bit was a howl, and so expertly put over that not one point went amiss. Frabito sang a ballad that stopped the act. He surely knows how to sing a number of the "Rose" description.

Bostock's Riding School started slowly with bareback riding, and a few ordinary feats of jumping on the horse's back. But when a committee of men was called from the audience and four of them tried to ride the steeds with the aid of a "mechanic," howls of laughter were heard. As a comedy act it classes well with others of like description that were shown hereabouts a few seasons ago.

Harry Carrell tickled the ivories and sang many of his own compositions. Among his latest numbers are two that are gems. He played and sang some of his works in medley form so well that he was interrupted by heavy applause not a few times during the rendition. Carroll has a personality that beams with joy and, while he occupies the stage, every one present smiles with him. His act always hits the mark, as it did at the Monday afternoon performance.

"Hands Across the Sea," featuring the Lovenberg Sisters and Simon Neary, opened after intermission. The act is attractively put on and is sure fire. It is reviewed under New Acts.

The Watson Sisters are favorites with the Colonial audience and scored the hit of the show with their well known singing and comedy. The taller girl is a great "clown" and knows the art of putting over "gags" with a punch. She trips and gavots about the stage like a lightweight, to the delight of all. The sister is cute and feeds her partner excellently. They were the only act to receive the "Colonial Clap," a type of applause peculiar to this house, which is only showered on artists who have the goods and win the appreciation of the patrons. After bowing off five times they were compelled to respond with a speech and even after this the audience was applauding.

Nan Halperin scored an artistic success with her second song cycle, which is reviewed under New Acts.

J. D.

ROYAL

A full house downstairs, fair on the mezzanine floor and a light gallery tells the tale of the attendance at the Monday matinee when a well-arranged bill was presented. First honors were equally divided between Al Shayne, Clara Morton, Morton and Glass and the Four Mortons.

Tozart, "the vagabond artist," opened the bill and scored a big hit, with an encore for good measure. He painted pictures of the Statue of Liberty, an Irish colleen and a Winter scene, his encore picture being a black and white lettering reading "God Speed Pershing to Victory." Tozart has an act different from the average lightning artist's offering, for, besides his painting he does a little acting. In fact, he presents a one man sketch in which he introduces his painting by patter relating to it.

Sidney Townes, assisted by Otis Spencer, won favor for his songs and stories (See New Acts).

Harry Holman and Company, two men and a woman, were well received. They presented a comedy sketch which tells a little story of a stern father, his daughter and her sweetheart. The young couple want to get married and when the youth asks the father's consent the old man tells him would-be son-in-law that before he can become a member of the family he must prove himself to be a business man. The young people put up a joke on the old man, the youth buying up a certain line of goods that the old man has advertised and the latter has to pay the young fellow his price for the stock. The girl's father is pleased to see such shrewdness in her sweetheart and readily gives his consent to their marriage. The characters were adequately portrayed, with Holman in the character of the father.

Al Shayne started his act alone and got in the middle of a song when he started a row with members of the orchestra. In the midst of the rumpus Shayne's partner, who had been sitting in the orchestra pit, joined Shayne on the stage. They then went to their comedy dialogue, which kept the audience laughing. Shayne is a showman who knows how to put his stuff over and his partner, as an Italian, gives him good aid and is entitled to a fifty-fifty share of the honors with Shayne. The act is well put together and the row in the orchestra pit is well worked up. Shayne's partner should be named on the programme, so full credit could be given him.

Lester Sheehan and Pearl Regay opened in one with a song and went to a dance. Then on full stage they presented a series of dances starting with one in the costumes of 1850. This was followed by a Spanish dance, which gave way to a song and dance by Miss Regay. Another dance by both closed the act. They are excellent dancers.

Clara Morton followed the intermission, rendered three songs, danced, played the flute, horn and piano and was obliged to respond to an encore. She opened in one and closed on full stage.

Paul Morton and Naomi Glass presented a skit called "1918-1950." They opened with a song and dance which was followed by some comedy talk and two more songs. They finished with a novel dance and drew rounds of applause. They opened in one and closed in two.

The Four Mortons, Sam, Kitty, Martha and Joe, closed the bill with an act styled "Then and Now." Sam and Kitty opened with their Irish witticisms, which drew many laughs. This was followed by Morton giving an imitation of Theodore Roosevelt. They finished with the Four Mortons doing a song and dance. They are always great favorites here and held the audience to the last.

E. W.

RIVERSIDE

The Gladiators were out of the bill at the Monday evening performance and were replaced by McConnell and Austin, a man and woman bicycle act. Both are clever performers and went through a fast and well-put-together routine of riding tricks.

The Four of Us, a male quartet, rendered popular selections with a good display of vocal power and well-rehearsed harmony. The voices of the singers blend well together and their selections were such as to keep the act going at good speed throughout. All the songs were of the popular order and the introduction of a standard or semi-classical selection would relieve the little monotony which exists in the act. There was also a noticeable lack of light and shade of expression in the singing of the four, and some attention to this would also be helpful.

Erwin and Jane Connelly have in "The Tale of a Shirt" a sketch which misses fire on account of dull spots in the dialogue and evident carelessness of the writer in building up his situations. The story deals with a poor slavey in a laundry who has woven a romance around an unclaimed shirt. She dreams it belongs to a soldier, who, called away to war, had forgotten it. In the midst of her dreamings the owner calls. She tells him of her fancies and he, after planning to take her on an outing the following day, changes his mind, and affected by her patriotic speech of how every man should do his bit to "kill the Kaiser," decides to enlist and do his part, too. There are possibilities in the offering, but the dull bits of dialogue should be brightened up and one or two comedy situations introduced.

The Duncan Sisters, two young misses, one of whom plays the piano, rendered a half dozen songs in an entertaining manner. There is, however, a fault in their singing which should be remedied immediately, and that is a tendency to stray from the pitch in one or two of their selections. Their repertoire also should be brightened up, as at present their selections are of a sameness which tends to slow up their act perceptibly. The introduction of one or two numbers of a bright nature would help wonderfully.

Bessie Clayton's new dance revue, in which she is supported by the Caninos, Tom Dingle, John Guiran and Jimmy Casson, is one of the most pretentious dance offerings ever presented in vaudeville. The act is finely staged, gorgeously costumed, and Miss Clayton and her assistants work with such speed and grace that the revue is well-nigh bewildering. The offering ran for over a half an hour, and if the dancers had cared to respond with encores to the big applause at its finish, could have remained on almost indefinitely.

Andrew Mack in some new songs and stories opened after intermission and scored one of the hits of the bill. The Irish comedian still retains that charm of manner which made him so popular on the legitimate stage, and his singing voice, while not to be compared with his vocal efforts of the old days, is still good. Some of the younger singers would do well to hear his rendition of the "Peaches" number, out of which he gets more than any singer who has sung this number in the Riverside this season.

Walter De Leon and Mary Davis, in "Behind the Front," won many laughs with their little skit in which the difficulties of an American learning the French language were demonstrated.

Chic Sale, who is playing a short vaudeville engagement prior to opening with the new Winter Garden production, scored one of the hits of the bill with his clever rural impersonations. Those of the volunteers at the Sunday School benefit are about the best bits of the kind vaudeville has ever seen, and they were enthusiastically received.

W. V.

VAUDEVILLE

ALHAMBRA

The Spanish influenza had little effect upon the business at this house and the Monday night show saw a full house.

Artie Nelson, in number one position, received marked approval (see new acts).

Eddie Buzzell and Peggy Parker, in a skit called "Have Your Picture Taken," scored a decided hit. They began with comedy talk, which followed with a song and dance. More talk was then indulged in, after which Miss Parker sang and danced. She was joined by Buzzell and, for a finish, they offered another song with a dance. They are capital. They are capital dancers and Miss Parker has a pleasing personality which is a big asset to the act.

"Spring is Calling," is an attractive sketch presented by Leon Kimberly and Helen Page. The skit tells a story of an artist who meets an uneducated girl, who is looking for a position as typist. The artist is struck by the girl's beauty and engages her as a model to pose for his picture, "Spring is Calling."

Three years pass and the picture has made the artist famous. Incidentally he has educated the girl and fallen in love with her and she with him. The skit is well put together and admirably presented.

Artie Mehlinger and Geo. W. Meyer offered a song and piano act and pulled down a big hit. Mehlinger gave a line of funny talk and sang four songs, each of which was well received and one called for an encore. But the real success of the act came when Mehlinger sang snatches of a dozen of Meyer's song hits of the past couple of years. The applause that greeted this portion of the act amounted to an ovation. Meyer's work in the act was accompanying his partner on the piano.

Harry, Rose and Cecil Langdon were seen in "Johnny's New Car." The skit starts with Harry and Rose entering in an auto and stopping in front of a cafe. Then follows a line of comedy dialogue, which is interspersed with a couple of songs by Rose. Much comedy is derived by Langdon's effort to start the car in which, after many mishaps, he finally succeeds. Cecil is seen as a waitress and a woman policeman. The act is well put together and the setting is very elaborate. It represents a winding road in a park, with a perspective showing it off in the distance, while along the road are seen, at regular intervals, electric lights. It is good, showy comedy act.

Mme. Chilson-Ohrman, the prima donna soprano, sang three numbers, one popular and two requiring coloratura work, or an encore she rendered another popular number. Her rendition of "I Am Italian" received a storm of applause that made the house ring.

Eddie Borden, supported by Frederick Outney, was another big winner. Borden is a prime favorite, and Courtney adds him good aid. They presented their all-known act and were called upon for an encore.

The great big hit of the bill was scored by Eddie Leonard and his minstrels. They started with a chorus and gave way to Leonard with a song and dance. Two are choruses and two songs and dances.

Leonard only made the audience want see more of him, and they would not sit till he had responded to two encores, and even then he had to beg off. Leonard is assisted in his dancing efforts by four of his minstrels, each of whom proved to be an Al stepper.

Ruth Rye was given a hearty reception on her entrance and finished with a substantial hit to her credit. She rendered four songs, one of which was for an encore.

Walker and Texas, man and woman, in a roping act, closed the bill and were well liked that they held the audience and drew hearty applause for their work.

E. W.

VAUDEVILLE REVIEWS

JEFFERSON

Cape and Snow opened the bill in a special song and dance number. The dances were rendered in good fashion, but the singing lacked color.

Jimmy Flynn was next. He sang two popular war ballads now in vogue, and, at the conclusion, a man in the audience arose and repeated the last one. The act was short and could be built up to run a longer time to advantage.

A sketch by Harry Brooks and company followed and went across. The curtain arose on a room in a deacon's apartment. Margaret is dusting when the deacon enters and complains that her grandfather, for whom he is caring, is corrupting the household, and is indignant because the latter has hung the picture of a nude woman on the wall. He leaves the room and grandpa enters. He is a vivacious old man of over eighty years, who was once a minstrel. Some humorous scenes follow. He finally engages in an argument with the deacon, who wants to send the old man to the poor house, or, as the preacher terms it, "Away on a vacation to a farm." The act ends with a touch of sentiment, as grandpa and Margarite leave, declining the deacon's charity. The man impersonating grandpa plays his part well. It is the real feature of the act.

Barber and Jackson presented a singing and talking act that was good in spots. A woman enters, knitting, and when she has advanced to about the center of the stage, an abnormally tall man follows her, rolling up a ball of yarn, which trails. The two engage in some dialogue, after which the man sings a comic tune about cooties. She then appears again and sings a song. A few more songs and some more dialogue complete the act.

The next act, entitled "It Happened in Egypt," was the best act on the bill. The first scene takes place in Egypt, about 4,000 years ago. Six girls, in costume of the time, dance and sing an Oriental melody. An Egyptian then enters and recites a jingle to Rameses. A tall negro likewise appears and orders the slaves to leave.

The setting then changes, and we are taken to this century. A girl is in love with the spirit of Rameses. A man who loves her plans to have the negro janitor enter the mummy case standing in the room and emerge, making the young lady believe he is Rameses come to life. The trick works and some farcical scenes occur. There are several dances rendered by the six girls that add interest.

Cliff Clark presented an interesting little number. He starts by singing a patriotic song. This is followed by an imitation of an old Irish janitor, intoxicated, singing a well known tune, while a boy has blown sneezing powder about the room. He then gives his impressions of how a ballad is sung by a supposedly gifted young man, a villain known in melodrama, an Englishman, how David Warfield might sing it, and how a Coney Island waiter would render it. The last is sung in a voice husky and weak was clever. Some added monologue would go a great way in improving the act.

Two men, billed as the Strength Brothers, concluded the bill. They performed several acrobatic feats that thrilled the audience. A number of handstands and walks, in addition to several leaps, were well done. One of the men then stood on his head, which rested on that of his partner. The stunts which these two men have are good, but the act becomes somewhat tiresome. Some comedy, inserted, would greatly improve the offering. There is too much silence while the men are on and some noise would give it the dash and punch it lacks.

A better arrangement of the acts would have made the show run better. I. S.

EIGHTY-FIRST STREET

(Last Half)

Captain George Stewart opened the vaudeville portion of the program. His act is novel and the audience showed keen appreciation of everything he did. The imitations of various musical instruments and boat whistles were enthusiastically received, and the Captain also scored strongly with his monologue. In the different initial spot the act registered a hit of proportions.

Raymond Bond and Company offered a tense dramatic playlet, which contained just the proper sort of thrills for vaudeville. The act is competently staged, and the players evidence real ability in handling dramatic roles. Bond, himself as a product of the West, plays easily and naturally. His supporting company, including Miss Louise Hamilton, is excellent.

Diamond and Boyne, in a nicely arranged routine of songs and dances, found the going much to their liking. The man is a wonder when it comes to the Russian dancing stuff. The woman sings popular numbers as they should be sung and wears clothes in a manner that can well be described as chic. The act contains "class" in abundance, and should climb up the vaudeville ladder in a hurry.

"Oh Auntie," presenting the latest feminine fashions, through the medium of real live models, was a treat for the ladies and kept the male members of the audience interested every minute it occupied the stage. The act is staged with excellent taste as regards scenic embellishment, and the principals perform their various specialties in a manner betokening a keen liking for their work. Two "ponies," possessed of a noticeable amount of ginger, put across three or four dances that were all to the good. The displays of lingerie and dresses were accompanied by suitable lighting effects and appropriate music. The second half of the bill consisted of Bessie Barriscale in a picture entitled "The Heart of Rachel."

H. E.

PROCTOR'S 23RD ST.

(Last Half)

Wiki Bird, a Hawaiian, opened the bill with a musical offering that included two solos on a guitar, often mistaken for a ukulele. He sang well also and put over a novelty consisting of an imitation on the guitar of a baby saying its evening prayer.

Gilmore and Leonard followed in a song and dialogue number entitled "The Movie Fan's Dream." The act has several good bits, but is somewhat overdrawn and needs revision.

Australian Stanley was next and his act went well. It is reviewed under New Acts.

Jane Connelly and Company presented a sketch. The company consisted of another male actor and a shirt. The action takes place in a laundry and is a poor attempt to arouse sentiment. The man acts fairly well but the act lacks that "something" to get over.

The introduction of some better dialogue and one or two comedy situations would help greatly.

Tom Moore and Sisters scored well in a number that included singing, talking, dancing and farce. Moore has a fine manner and was well liked. He has a typically Irish personality which suits his act well.

Kline Brothers appeared in a comic dialogue act. One of the brothers wears a funny hat and puts over the jokes while the other supports him with a horrible laugh that amuses. The former also frequently starts arguments with people in the audience. As an encore, they sang a patriotic song.

Bianca, assisted by Adolph Blome, wound up the bill in a dancing act. They had several fine settings and are destined to go higher up. They are fully reviewed under New Acts. I. S.

FLATBUSH

(Brooklyn)

(Last Half)

The epidemic cut into the attendance at this house and business was only fair. The bill for the last half of last week was entertaining and, on Thursday night, drew marked approval.

Hanlon and Clifton, with their neat acrobatic act, opened the bill and scored a well deserved hit. These boys are among the best in their line of work. They excel in their hand lifts and balances, and work in a style that proves them to be showmen in all that the word implies. Their opening with violin and song and closing with violin playing adds a "tone" to the act that is fully upheld by the high class acrobatic work done by the boys.

Estelle Sully followed and rendered four songs which so pleased her audience that she was compelled to sing one more for good measure.

Delmore and Moore, man and woman, presented their skit, "Behind the Scenes." Opening in whiteface, they black up on the stage, and Delmore sings a song, being joined by Miss Moore in the chorus. A couple or more songs and comedy dialogue completes the act. They open on a full, unset stage, which is cluttered up with trunks and furniture, go to a scene in one and close with a special set in two.

Chase and Latour, man and woman, offered a singing and talking act with a few steps of dancing. They received their full meed of approval for their work.

Murray Bennett scored the great big hit of the bill, was forced to respond to three encores, and, from the temper of the audience, could have taken as many more. He sang five songs and delivered a line of comedy talk which caught his hearers just right.

Barry and Layton, two men, with songs, dancing and a little boxing, closed the bill, and were well liked.

"The Talk of the Town," starring Dorothy Phillips, was the feature film shown.

E. W.

HARLEM OPERA HOUSE

(Last Half)

The Dorothy Southern Trio was first on the bill and presented a musical number. Two of the women played the violin and the third sang. They lack a good, new song to give the act the punch it needs.

Dunham and O'Malley followed and made a hit. The act is fully reviewed under New Acts and went across.

Agnes Cappelin and Company followed in a sketch which has an interesting plot. It was well acted and is fully reviewed under New Acts.

The next act was well put over. A plush curtain in the rear is drawn and we see a picture of Washington. The curtain then drops and we behold Lincoln when it rises again. Again the curtain falls, and this time "Mr. Proxy" appears, bearing striking resemblance to the President. He then proceeded to give a light monologue on subjects of current interest.

Burns and Frabito were next in a song and dialogue number. The two comedians appear as Italians and had a number of songs well sung. They made a hit.

Natalie and Ferrari completed the bill with a dancing act. They had a varied assortment of dances and made a hit. A farce imitation of a couple in a dance hall trying to display their ability went especially well. It was cleverly executed and, as an encore, they gave an imitation of a prominent actor and actress dancing. I. S.

ACTOR'S WIFE DEMANDS CHILD

SAN FRANCISCO, Cal., Oct. 17.—Mrs. Helen Wright, wife of Earl Wright, a former actor, has finally succeeded in getting the courts to help her secure the custody of her four-year-old daughter, Gladys. The latter, Mrs. Wright asserts, was taken from her two years ago by her mother-in-law.

VAUDEVILLE

GERTRUDE HOFFMAN

Theatre—Palace.
Style—Dancing.
Time—Forty minutes.
Setting—Special.

Gertrude Hoffman's new act is a one-woman revue in which this talented artist is seen at her very best. Gorgeously costumed, finely staged and mounted and with an augmented orchestra under the direction of Max Hoffman, Miss Hoffman is presenting some highly artistic and remarkably executed dances, together with a series of impersonations of well known Broadway stars that is almost uncanny in their realism.

Her first dance, appropriately staged and wonderfully costumed, was a Spanish number, so finely done as to excite audible remarks of praise throughout the entire audience. An orchestral selection followed, giving time for a change of scene and costume, and Miss Hoffman was then seen as Salome in the famous dance before the head of John the Baptist.

Another change and she presented what is doubtless the best and most effective dance number of her entire repertoire. To the stirring strains of Sousa's "Stars and Stripes" she was seen in a number artistic to a degree and thrilling to the utmost in effect.

A change of scene, with a dressing room at the back of the stage was next shown. Here Miss Hoffman, assisted by two maids made a number of rapid costume changes for the characters to be impersonated. Faithful in costume, style and manner, she appeared first as Anne Pennington, next Eddie Foy, then Fannie Brice and finally Bessie McCoy.

The close of the act was a novel number called "A Trip to Coney Island," in which Miss Hoffman, with all the traps of an orchestra drummer, gave a realistic imitation of the numerous amusement places of the island resort. This brought the act to a rousing finish, an offering which, owing to the cleverness of its principal, the manner and style of its presentation, its sparkle and brilliancy, puts it in a class all by itself.

W. V.

NAN HALPERIN

Theatre—Colonial.
Style—Singing novelty.
Time—Twenty-four minutes.
Setting—In three, special.

When the curtain rises, Miss Halperin is discovered in her boudoir bemoaning the fact that a baby has been delivered to her house and she is not "The Youngest in the Family."

She then appears as a high school girl, who demonstrates how the various scholars answer questions in the school room. Humor of the bright sort is embodied in this characterization. A whistle is then heard calling her to a picture show, and she makes her exit by way of the fire-escape. Returning dressed in the height of fashion and covered with an ermine wrap, she sings about all the things in the wearing apparel line she bought just to get one man. This number is a gem.

The next characterization is that of a girl who retires on her wedding eve and awakes on her wedding day attired as a military bride. The song employed in this scene is a clever composition, blending strains of all nationalities, as the bride insists on a military wedding.

Miss Halperin achieves an artistic success with her new song cycle, which is from the pen of William B. Friedlander. Her changes are made in remarkably quick time. The act is sure fire and, presented by an artiste who has been and will continue to be a headline attraction in vaudeville.

J. D.

NEW ACTS AND REAPPEARANCES

(Continued on page 18)

"HANDS ACROSS THE SEA"

Theatre—Colonial.
Style—Novelty, musical, dancing.
Time—Thirty-eight minutes.
Setting—Special.

Four scenes, with appropriate setting and costumes for each, featuring Estelle and Adelaide Lovenberg and Simon Neary, assisted by nine others together with a special conductor, make up this new act.

The first set is in Italy, where the neighbors are gathered to celebrate some event with dances and song. A tamborine dance and a hornpipe number, finishing with a flute obligato, was well received. A war song, introducing the allied nations, who appear in emblematic make-up such as the American eagle, the kangaroo, the British lion, etc., is one of the novelties of the offering. The animals finish the scene with an excellent dance.

A scene of Trafalgar Square, London, then comes to view with two girls on guard. They then give a dance and go back to their station, when the Lovenberg Sisters appear and show some stepping that won large applause. The four girls then dance solos, after which they assemble in a dance for the final of the scene.

Ireland, with all of its beauty, is then shown, with the entire company assembled about the stage, singing Irish songs and dancing. Neary delivers an Irish song that was a huge hit. Chorus singing is then indulged in. This is the weakest spot of the act and could easily be eliminated.

The fourth and final scene takes place in front of a velvet drop, where the entire company dances to the tunes of the countries they represent, sending them off to five curtains.

The act could stand cutting, but at present it is a big flash and would undoubtedly score anywhere. The offering is excellently put on, and the wardrobe is in keeping with the production. J. D.

FRISCO

Theatre—Palace.
Style—Jazz dancing.
Time—Twelve minutes.
Setting—Special.

Frisco, the originator of Jazz dancing, assisted by Loretta McDermot and Bert Kelly's Jazz band, is making his vaudeville debut in an offering in which he displays all the novelty steps and eccentric bits of dancing for which he is famous.

The act opened with a short selection by the Jazz band, and then Frisco and Miss McDermot appeared and danced a fox trot, another Jazz selection by the band followed and then, arrayed in the tough clothes of the Bowery, the dancers did the "Kitchen Rag," a number which gave Frisco an opportunity to display some of his best steps.

Another dance number saw the dancer at his best, and at the act's conclusion he was applauded to the echo and called before the curtain for a speech.

Frisco, in making his debut as a vaudevillian has made a wise selection not only in securing the services of such a good dancer as Miss McDermot as a partner, but in getting Kelly's band, which is a corker. The admirers of Frisco's type of entertainer, and they are many, will keenly enjoy the vaudeville offering of this much imitated dancer.

Frisco's stay in vaudeville will undoubtedly be a long one.

W. V.

"THE AFTERMATH"

Theatre—Palace.
Style—Dramatic sketch.
Time—Twenty minutes.
Setting—Special.

Ethel Clifton's sketch, "The Aftermath," a war playlet presented by Miss Clifton and a supporting company of two, is a grim and seamy story of the great conflict, a story which robs war of all its romance and stamps the Hun as a fiend incarnate.

The scenes are laid in a ruined French village near the border of Alsace-Lorraine. The German troops, after twenty months' occupancy, have been forced back, and the village is once more in the hands of the French.

Jeanne Le Maire, the wife of a French soldier at the front, is in the almost ruined cottage which had once been their happy home. In a cradle lies a sleeping infant, and the playlet opens with the arrival of the village priest, who brings a letter telling that her husband, after long service at the front, has been granted a furlough, and is on his way home. Jeanne is at first transported with delight, but a glance at the cradle fills her with despair, and then the story is made plain. The infant is not the child of her husband, but one of the results of German atrocities practiced upon defenseless French women.

Determined to have one short hour of happiness with her husband Jeanne hides the cradle under the table and when he arrives greets him with a happy smile. A cry from the child tells of its presence, and the husband, after hearing the terrible story from his wife's lips, rushes toward the cradle intent upon impaling the child upon the bayonet of his musket. The mother throws herself before him and declares in spite of all that she loves it and will protect it. He then demands that she send it away and she refuses. The husband then seizes his coat and declares he will immediately return to the front. The entrance of the priest at this moment stops him, and a prayer for some means of relief for the unhappy couple is offered. At its conclusion a cry from the mother tells of the sudden death of the child, and this solves the question in so far as the disposition of the infant is concerned, but not the future lives of the couple.

Miss Clifton, an actress of much ability, did some excellent work in the exacting role of the mother, and C. L. Adams made much of the returned soldier. Jos. A. Daley did well in the small part of the priest.

The playlet itself, however, is unsatisfactory, its subject is a terrible one even if it be founded on fact, and the excellent work of Miss Clifton as well as her supporting company can hardly make up for the grim brutality of its subject.

W. V.

SIDNEY TOWNES

Theatre—Royal.
Style—Songs and stories.
Time—Ten minutes.
Setting—In one.

Sidney Townes opens his act with a song and follows it with some comedy talk. Three more songs, with comedy stories sandwiched in between completed the turn.

Townes knows how to put a song over and also has the knack of telling funny stories. He is assisted by Otis Spencer, who accompanies him on the piano. The act was well received.

E. W.

WHITING AND BURT

Theatre—Palace.
Style—Character songs.
Time—Twenty minutes.
Setting—Special.

Some of the cleverest lyrics heard this season set to singable melodies form the basis of the new Whiting and Burt act.

The couple appear before a special drop and sing a comedy quarrel number called "I Can't Get Along With You," a song describing the misunderstandings of husband and wife. The lights are then lowered and through the drop a small bed is moved. In this in night clothes Miss Burt cleverly renders a dainty kid number called "Sleepy Head."

This is followed by one of the cleverest songs in the act, entitled "It Takes a Lot of Jacks to Keep a Jill," a comedy number based upon the high cost of living and tells of the financial ruin facing all young men who invite their sweethearts out to dine or motor.

"I'm Perfectly Well," a comedy Red Cross nurse song sung by both followed, and then in beautiful Chinese costumes they sang a novelty called "What Happened to the Mandarin." Whiting and Burt's abilities as song delineators are too well known to need mention here, and with the excellent material which they now have, their act is far and away the best thing they have ever done.

W. V.

NORTON AND MELNOTTE

Theatre—Palace.
Style—Songs and dances.
Time—Fifteen minutes.
Setting—In one.

Dixie Norton and Coral Melnotte, two girls with fair singing voices and some dancing ability, have a new act in which some published numbers are well presented.

They opened with a "personality" song which was followed by a solo by one of the girls telling of the good days of old. This was accompanied by a rather well executed dance bit, giving the other girl time to change to boy's attire, in which she sang "I Want a Doll."

The act ended with "Give Me the Right to Love You," sung by both girls. On second, the act was well received.

W. V.

ARTIE NELSON

Theatre—Alhambra.
Style—Singing, music, dancing, etc.
Time—Ten minutes.
Setting—In two.

Nelson is a versatile performer. He opens with a song and goes into a soft shoe dance. He then plays the violin and follows with a rag on the piano, and then plays the piano while standing on his head. For a finish he does an acrobatic dance. Nelson would not get very far if he depended on his vocal efforts, but he is so clever in the other things he does that his singing is overlooked. He is an excellent dancer, an expert acrobat, plays the piano well and the violin fairly well.

E. W.

CAPT. GEORGE STEWART

Theatre—Eighty-first Street.
Style—Naval novelogue.
Time—Fourteen minutes.
Setting—One (Special).

Capt. Stewart opens his act with a series of imitations of boat whistles. He next sings a patriotic song. This is followed by an imitation of a trombone, drum, etc. Some realistic imitations of bugle calls conclude the act. All of Capt. Stewart's imitations are exceedingly well done. As a means of presenting his imitations, Capt. Stewart employs a monologue.

H. E.

VAUDEVILLE

ALHAMBRA

The Spanish influenza had little effect upon the business at this house and the Monday night show saw a full house.

Artie Nelson, in number one position, received marked approval (see new acts).

Eddie Buzzell and Peggy Parker, in a skit called "Have Your Picture Taken," scored a decided hit. They began with comedy talk, which followed with a song and dance. More talk was then indulged in, after which Miss Parker sang and danced. She was joined by Buzzell and, for a finish, they offered another song with a dance. They are capital. They are capital dancers and Miss Parker has a pleasing personality which is a big asset to the act.

"Spring is Calling," is an attractive sketch presented by Leon Kimberly and Helen Page. The skit tells a story of an artist who meets an uneducated girl, who is looking for a position as typist. The artist is struck by the girl's beauty and engages her as a model to pose for his picture, "Spring is Calling."

Three years pass and the picture has made the artist famous. Incidentally he has educated the girl and fallen in love with her and she with him. The skit is well put together and admirably presented.

Artie Mehlinger and Geo. W. Meyer offered a song and piano act and pulled down a big hit. Mehlinger gave a line of funny talk and sang four songs, each of which was well received and one called for an encore. But the real success of the act came when Mehlinger sang snatches of a dozen of Meyer's song hits of the past couple of years. The applause that greeted this portion of the act amounted to an ovation. Meyer's work in the act was accompanying his partner on the piano.

Harry, Rose and Cecil Langdon were seen in "Johnny's New Car." The skit starts with Harry and Rose entering in an auto and stopping in front of a cafe. Then follows a line of comedy dialogue, which is interspersed with a couple of songs by Rose. Much comedy is derived by Langdon's effort to start the car in which, after many mishaps, he finally succeeds. Cecil is seen as a waitress and a woman policeman. The act is well put together and the setting is very elaborate. It represents a winding road in a park, with a perspective showing it off in the distance, while along the road are seen, at regular intervals, electric lights. It is good, showy comedy act.

Mme. Chilson-Ohrman, the prima donna piano, sang three numbers, one popular and two requiring coloratura work, or an encore she rendered another popular number. Her rendition of "I Am Italian" received a storm of applause that made the house ring.

Eddie Borden, supported by Frederick Courtney, was another big winner. Borden is a prime favorite, and Courtney adds him good aid. They presented their well-known act and were called upon for an encore.

The great big hit of the bill was scored by Eddie Leonard and his minstrels. They started with a chorus and gave way to Leonard with a song and dance. Two are choruses and two songs and dances. Leonard only made the audience want to see more of him, and they would not stop till he had responded to two encores. He even then he had to beg off. Leonard is assisted in his dancing efforts by four of his minstrels, each of whom proved to be an Al stepper.

Ruth Reye was given a hearty reception on her entrance and finished with a substantial hit to her credit. She rendered four songs, one of which was for an encore.

Walker and Texas, man and woman, in a roping act, closed the bill and were well liked that they held the audience in a draw hearty applause for their work.

E. W.

VAUDEVILLE REVIEWS

JEFFERSON

Cape and Snow opened the bill in a special song and dance number. The dances were rendered in good fashion, but the singing lacked color.

Jimmy Flynn was next. He sang two popular war ballads now in vogue, and, at the conclusion, a man in the audience arose and repeated the last one. The act was short and could be built up to run a longer time to advantage.

A sketch by Harry Brooks and company followed and went across. The curtain arose on a room in a deacon's apartment. Margaret is dusting when the deacon enters and complains that her grandfather, for whom he is caring, is corrupting the household, and is indignant because the latter has hung the picture of a nude woman on the wall. He leaves the room and grandpa enters. He is a vivacious old man of over eighty years, who was once a minstrel. Some humorous scenes follow. He finally engages in an argument with the deacon, who wants to send the old man to the poor house, or, as the preacher terms it, "Away on a vacation to a farm." The act ends with a touch of sentiment, as grandpa and Margarite leave, declining the deacon's charity. The man impersonating grandpa plays his part well. It is the real feature of the act.

Barber and Jackson presented a singing and talking act that was good in spots. A woman enters, knitting, and when she has advanced to about the center of the stage, an abnormally tall man follows her, rolling up a ball of yarn, which trails. The two engage in some dialogue, after which the man sings a comic tune about cooties. She then appears again and sings a song. A few more songs and some more dialogue complete the act.

The next act, entitled "It Happened in Egypt," was the best act on the bill. The first scene takes place in Egypt, about 4,000 years ago. Six girls, in costume of the time, dance and sing an Oriental melody. An Egyptian then enters and recites a jingle to Rameses. A tall negro likewise appears and orders the slaves to leave.

The setting then changes, and we are taken to this century. A girl is in love with the spirit of Rameses. A man who loves her plans to have the negro janitor enter the mummy case standing in the room and emerge, making the young lady believe he is Rameses come to life. The trick works and some farcical scenes occur. There are several dances rendered by the six girls that add interest.

Cliff Clark presented an interesting little number. He starts by singing a patriotic song. This is followed by an imitation of an old Irish janitor, intoxicated, singing a well known tune, while a boy has blown sneezing powder about the room. He then gives his impressions of how a ballad is sung by a supposedly gifted young man, a villain known in melodrama, an Englishman, how David Warfield might sing it, and how a Coney Island waiter would render it. The last is sung in a voice husky and weak was clever. Some added monologue would go a great way in improving the act.

Two men, billed as the Strength Brothers, concluded the bill. They performed several acrobatic feats that thrilled the audience. A number of handstands and walks, in addition to several leaps, were well done. One of the men then stood on his head, which rested on that of his partner. The stunts which these two men have are good, but the act becomes somewhat tiresome. Some comedy, inserted, would greatly improve the offering. There is too much silence while the men are on, and some noise would give it the dash and punch it lacks.

A better arrangement of the acts would have made the show run better. I. S.

EIGHTY-FIRST STREET

(Last Half)

Captain George Stewart opened the vaudeville portion of the program. His act is novel and the audience showed keen appreciation of everything he did. The imitations of various musical instruments and boat whistles were enthusiastically received, and the Captain also scored strongly with his monologue. In the different initial spot the act registered a bit of proportions.

Raymond Bond and Company offered a tense dramatic playlet, which contained just the proper sort of thrills for vaudeville. The act is competently staged, and the players evidence real ability in handling dramatic roles. Bond, himself as a product of the West, plays easily and naturally. His supporting company, including Miss Louise Hamilton, is excellent.

Diamond and Boyne, in a nicely arranged routine of songs and dances, found the going much to their liking. The man is a wonder when it comes to the Russian dancing stuff. The woman sings popular numbers as they should be sung and wears clothes in a manner that can well be described as chic. The act contains "class" in abundance, and should climb up the vaudeville ladder in a hurry.

"Oh Auntie," presenting the latest feminine fashions, through the medium of real live models, was a treat for the ladies and kept the male members of the audience interested every minute it occupied the stage. The act is staged with excellent taste as regards scenic embellishment, and the principals perform their various specialties in a manner betokening a keen liking for their work. Two "ponies," possessed of a noticeable amount of ginger, put across three or four dances that were all to the good. The displays of lingerie and dresses were accompanied by suitable lighting effects and appropriate music. The second half of the bill consisted of Bessie Barriscale in a picture entitled "The Heart of Rachel."

H. E.

PROCTOR'S 23RD ST.

(Last Half)

Wiki Bird, a Hawaiian, opened the bill with a musical offering that included two solos on a guitar, often mistaken for a ukulele. He sang well also and put over a novelty consisting of an imitation on the guitar of a baby saying its evening prayer.

Gilmore and Leonard followed in a song and dialogue number entitled "The Movie Fan's Dream." The act has several good bits, but is somewhat overdrawn and needs revision.

Australian Stanley was next and his act went well. It is reviewed under New Acts.

Jane Connelly and Company presented a sketch. The company consisted of another male actor and a shirt. The action takes place in a laundry and is a poor attempt to arouse sentiment. The man acts fairly well but the act lacks that "something" to get over.

The introduction of some better dialogue and one or two comedy situations would help greatly.

Tom Moore and Sisters scored well in a number that included singing, talking, dancing and farce. Moore has a fine manner and was well liked. He has a typically Irish personality which suits his act well.

Kline Brothers appeared in a comic dialogue act. One of the brothers wears a funny hat and puts over the jokes while the other supports him with a horrible laugh that amuses. The former also frequently starts arguments with people in the audience. As an encore, they sang a patriotic song.

Bianca, assisted by Adolph Blome, wound up the bill in a dancing act. They had several fine settings and are destined to go higher up. They are fully reviewed under New Acts. I. S.

FLATBUSH

(Brooklyn)

(Last Half)

The epidemic cut into the attendance at this house and business was only fair. The bill for the last half of last week was entertaining and, on Thursday night, drew marked approval.

Hanlon and Clifton, with their neat acrobatic act, opened the bill and scored a well deserved hit. These boys are among the best in their line of work. They excel in their hand lifts and balances, and work in a style that proves them to be showmen in all that the word implies. Their opening with violin and song and closing with violin playing adds a "tone" to the act that is fully upheld by the high class acrobatic work done by the boys.

Estelle Sully followed and rendered four songs which so pleased her audience that she was compelled to sing one more for good measure.

Delmore and Moore, man and woman, presented their skit, "Behind the Scenes." Opening in whiteface, they black up on the stage, and Delmore sings a song, being joined by Miss Moore in the chorus. A couple of more songs and comedy dialogue completes the act. They open on a full, unset stage, which is cluttered up with trunks and furniture, go to a scene in one and close with a special set in two.

Chase and Latour, man and woman, offered a singing and talking act with a few steps of dancing. They received their full meed of approval for their work.

Murray Bennett scored the great big hit of the bill, was forced to respond to three encores, and, from the temper of the audience, could have taken as many more. He sang five songs and delivered a line of comedy talk which caught his hearers just right.

Barry and Layton, two men, with songs, dancing and a little boxing, closed the bill, and were well liked.

"The Talk of the Town," starring Dorothy Phillips, was the feature film shown. E. W.

HARLEM OPERA HOUSE

(Last Half)

The Dorothy Southern Trio was first on the bill and presented a musical number. Two of the women played the violin and the third sang. They lack a good, new song to give the act the punch it needs.

Dunham and O'Malley followed and made a hit. The act is fully reviewed under New Acts and went across.

Agnes Cappelin and Company followed in a sketch which has an interesting plot. It was well acted and is fully reviewed under New Acts.

The next act was well put over. A plush curtain in the rear is drawn and we see a picture of Washington. The curtain then drops and we behold Lincoln when it rises again. Again the curtain falls, and this time "Mr. Proxy" appears, bearing striking resemblance to the President. He then proceeded to give a light monologue on subjects of current interest.

Burns and Frabito were next in a song and dialogue number. The two comedians appear as Italians and had a number of songs well sung. They made a hit.

Natalie and Ferrari completed the bill with a dancing act. They had a varied assortment of dances and made a hit. A farce imitation of a couple in a dance hall trying to display their ability went especially well. It was cleverly executed and, as an encore, they gave an imitation of a prominent actor and actress dancing. I. S.

ACTOR'S WIFE DEMANDS CHILD

SAN FRANCISCO, Cal., Oct. 17.—Mrs. Helen Wright, wife of Earl Wright, a former actor, has finally succeeded in getting the courts to help her secure the custody of her four-year-old daughter, Gladys. The latter, Mrs. Wright asserts, was taken from her two years ago by her mother-in-law.

VAUDEVILLE

GERTRUDE HOFFMAN

Theatre—Palace.
Style—Dancing.
Time—Forty minutes.
Setting—Special.

Gertrude Hoffman's new act is a one-woman revue in which this talented artist is seen at her very best. Gorgeously costumed, finely staged and mounted and with an augmented orchestra under the direction of Max Hoffman, Miss Hoffman is presenting some highly artistic and remarkably executed dances, together with a series of impersonations of well known Broadway stars that is almost uncanny in their realism.

Her first dance, appropriately staged and wonderfully costumed, was a Spanish number, so finely done as to excite audible remarks of praise throughout the entire audience. An orchestral selection followed, giving time for a change of scene and costume, and Miss Hoffman was then seen as Salome in the famous dance before the head of John the Baptist.

Another change and she presented what is doubtless the best and most effective dance number of her entire repertoire. To the stirring strains of Sousa's "Stars and Stripes" she was seen in a number artistic to a degree and thrilling to the utmost in effect.

A change of scene, with a dressing room at the back of the stage was next shown. Here Miss Hoffman, assisted by two maids made a number of rapid costume changes for the characters to be impersonated. Faithful in costume, style and manner, she appeared first as Anne Pennington, next Eddie Foy, then Fannie Brice and finally Bessie McCoy.

The close of the act was a novel number called "A Trip to Coney Island," in which Miss Hoffman, with all the traps of an orchestra drummer, gave a realistic imitation of the numerous amusement places of the island resort. This brought the act to a rousing finish, an offering which, owing to the cleverness of its principal, the manner and style of its presentation, its sparkle and brilliancy, puts it in a class all by itself.

W. V.

NAN HALPERIN

Theatre—Colonial.
Style—Singing novelty.
Time—Twenty-four minutes.
Setting—In three, special.

When the curtain rises, Miss Halperin is discovered in her boudoir bemoaning the fact that a baby has been delivered to her house and she is not "The Youngest in the Family."

She then appears as a high school girl, who demonstrates how the various scholars answer questions in the school room. Humor of the bright sort is embodied in this characterization. A whistle is then heard calling her to a picture show, and she makes her exit by way of the fire-escape. Returning dressed in the height of fashion and covered with an ermine wrap, she sings about all the things in the wearing apparel line she bought just to get one man. This number is a gem.

The next characterization is that of a girl who retires on her wedding eve and awakes on her wedding day attired as a military bride. The song employed in this scene is a clever composition, blending strains of all nationalities, as the bride insists on a military wedding.

Miss Halperin achieves an artistic success with her new song cycle, which is from the pen of William B. Friedlander. Her changes are made in remarkably quick time. The act is sure fire and, presented by an artiste who has been and will continue to be a headline attraction in vaudeville.

J. D.

NEW ACTS AND REAPPEARANCES

(Continued on page 13)

"HANDS ACROSS THE SEA"

Theatre—Colonial.
Style—Novelty, musical, dancing.
Time—Thirty-eight minutes.
Setting—Special.

Four scenes, with appropriate setting and costumes for each, featuring Estelle and Adelaide Lovenberg and Simon Neary, assisted by nine others together with a special conductor, make up this new act.

The first set is in Italy, where the neighbors are gathered to celebrate some event with dances and song. A tamborine dance and a hornpipe number, finishing with a flute obligato, was well received. A war song, introducing the allied nations, who appear in emblematic make-up such as the American eagle, the kangaroo, the British lion, etc., is one of the novelties of the offering. The animals finish the scene with an excellent dance.

A scene of Trafalgar Square, London, then comes to view with two girls on guard. They then give a dance and go back to their station, when the Lovenberg Sisters appear and show some stepping that won large applause. The four girls then dance solos, after which they assemble in a dance for the final of the scene.

Ireland, with all of its beauty, is then shown, with the entire company assembled about the stage, singing Irish songs and dancing. Neary delivers an Irish song that was a huge hit. Chorus singing is then indulged in. This is the weakest spot of the act and could easily be eliminated.

The fourth and final scene takes place in front of a velvet drop, where the entire company dances to the tunes of the countries they represent, sending them off to five curtains.

The act could stand cutting, but at present it is a big flash and would undoubtedly score anywhere. The offering is excellently put on, and the wardrobe is in keeping with the production. J. D.

FRISCO

Theatre—Palace.
Style—Jazz dancing.
Time—Twelve minutes.
Setting—Special.

Frisco, the originator of Jazz dancing, assisted by Loretta McDermott and Bert Kelly's Jazz band, is making his vaudeville debut in an offering in which he displays all the novelty steps and eccentric bits of dancing for which he is famous.

The act opened with a short selection by the Jazz band, and then Frisco and Miss McDermott appeared and danced a fox trot, another Jazz selection by the band followed and then, arrayed in the tough clothes of the Bowery, the dancers did the "Kitchen Rag," a number which gave Frisco an opportunity to display some of his best steps.

Another dance number saw the dancer at his best, and at the act's conclusion he was applauded to the echo and called before the curtain for a speech.

Frisco, in making his debut as a vaudevillian has made a wise selection not only in securing the services of such a good dancer as Miss McDermott as a partner, but in getting Kelly's band, which is a corker. The admirers of Frisco's type of entertainer, and they are many, will keenly enjoy the vaudeville offering of this much imitated dancer.

Frisco's stay in vaudeville will undoubtedly be a long one.

W. V.

"THE AFTERMATH"

Theatre—Palace.
Style—Dramatic sketch.
Time—Twenty minutes.
Setting—Special.

Ethel Clifton's sketch, "The Aftermath," a war playlet presented by Miss Clifton and a supporting company of two, is a grim and seamy story of the great conflict, a story which robs war of all its romance and stamps the Hun as a fiend incarnate.

The scenes are laid in a ruined French village near the border of Alsace-Lorraine. The German troops, after twenty months' occupancy, have been forced back, and the village is once more in the hands of the French.

Jeanne Le Maire, the wife of a French soldier at the front, is in the almost ruined cottage which had once been their happy home. In a cradle lies a sleeping infant, and the playlet opens with the arrival of the village priest, who brings a letter telling that her husband, after long service at the front, has been granted a furlough, and is on his way home. Jeanne is at first transported with delight, but a glance at the cradle fills her with despair, and then the story is made plain. The infant is not the child of her husband, but one of the results of German atrocities practiced upon defenseless French women.

Determined to have one short hour of happiness with her husband Jeanne hides the cradle under the table and when he arrives greets him with a happy smile. A cry from the child tells of its presence, and the husband, after hearing the terrible story from his wife's lips, rushes toward the cradle intent upon impaling the child upon the bayonet of his musket. The mother throws herself before him and declares in spite of all that she loves it and will protect it. He then demands that she send it away and she refuses. The husband then seizes his coat and declares he will immediately return to the front. The entrance of the priest at this moment stops him, and a prayer for some means of relief for the unhappy couple is offered. At its conclusion a cry from the mother tells of the sudden death of the child, and this solves the question in so far as the disposition of the infant is concerned, but not the future lives of the couple.

Miss Clifton, an actress of much ability, did some excellent work in the exacting role of the mother, and C. L. Adams made much of the returned soldier. Jos. A. Daley did well in the small part of the priest.

The playlet itself, however, is unsatisfactory, its subject is a terrible one even if it be founded on fact, and the excellent work of Miss Clifton as well as her supporting company can hardly make up for the grim brutality of its subject.

W. V.

SIDNEY TOWNES

Theatre—Royal.
Style—Songs and stories.
Time—Ten minutes.
Setting—In one.

Sidney Townes opens his act with a song and follows it with some comedy talk. Three more songs, with comedy stories sandwiched in between completed the turn.

Townes knows how to put a song over and also has the knack of telling funny stories. He is assisted by Otis Spencer, who accompanies him on the piano. The act was well received.

E. W.

WHITING AND BURT

Theatre—Palace.
Style—Character songs.
Time—Twenty minutes.
Setting—Special.

Some of the cleverest lyrics heard this season set to singable melodies form the basis of the new Whiting and Burt act.

The couple appear before a special drop and sing a comedy quarrel number called "I Can't Get Along With You," a song describing the misunderstandings of husband and wife. The lights are then lowered and through the drop a small bed is moved. In this in night clothes Miss Burt cleverly renders a dainty kid number called "Sleepy Head."

This is followed by one of the cleverest songs in the act, entitled "It Takes a Lot of Jacks to Keep a Jill," a comedy number based upon the high cost of living and tells of the financial ruin facing all young men who invite their sweethearts out to dine or motor.

"I'm Perfectly Well," a comedy Red Cross nurse song sung by both followed, and then in beautiful Chinese costumes they sang a novelty called "What Happened to the Mandarin." Whiting and Burt's abilities as song delineators are too well known to need mention here, and with the excellent material which they now have, their act is far and away the best thing they have ever done.

W. V.

NORTON AND MELNOTTE

Theatre—Palace.
Style—Songs and dances.
Time—Fifteen minutes.
Setting—In one.

Dixie Norton and Coral Melnotte, two girls with fair singing voices and some dancing ability, have a new act in which some published numbers are well presented.

They opened with a "personality" song which was followed by a solo by one of the girls telling of the good days of old. This was accompanied by a rather well executed dance bit, giving the other girl time to change to boy's attire, in which she sang "I Want a Doll."

The act ended with "Give Me the Right to Love You," sung by both girls. On second, the act was well received.

W. V.

ARTIE NELSON

Theatre—Alhambra.
Style—Singing, music, dancing, etc.
Time—Ten minutes.
Setting—In two.

Nelson is a versatile performer. He opens with a song and goes into a soft shoe dance. He then plays the violin and follows with a rag on the piano, and then plays the piano while standing on his head. For a finish he does an acrobatic dance. Nelson would not get very far if he depended on his vocal efforts, but he is so clever in the other things he does that his singing is overlooked. He is an excellent dancer, an expert acrobat, plays the piano well and the violin fairly well.

E. W.

CAPT. GEORGE STEWART

Theatre—Eighty-first Street.
Style—Naval novelogue.
Time—Fourteen minutes.
Setting—One (Special).

Capt. Stewart opens his act with a series of imitations of boat whistles. He next sings a patriotic song. This is followed by an imitation of a trombone, drum, etc. Some realistic imitations of bugle calls conclude the act. All of Capt. Stewart's imitations are exceedingly well done. As a means of presenting his imitations, Capt. Stewart employs a monologue.

H. E.

DRAMATIC and MUSICAL

"THE CROWDED HOUR" IS REAL HIT AND THE BEST WAR PLAY

"THE CROWDED HOUR."—A three act art drama, by Edgar Selwyn and Channing Pollock, produced at the Woods Theatre, Chicago, October 14, by Selwyn and Company.

CAST.

| | |
|---------------------|---------------------|
| Matt Wilde | Franklyn Ardell |
| Charley | E. H. Gillespie |
| Vivian | Mildred Stokes |
| Peggy Lawrence | Willette Kershaw |
| Jackson | Andre Chotin |
| Grace Laidlaw | Christine Norman |
| Lieut. Bert Caswell | William Kettley |
| Dorothy Wayne | Allison Bradshaw |
| General Dalton | Maurice Frank |
| Billy Laidlaw | Alan Dienhart |
| Merrick | John Mack |
| Nevins | Gill Mack |
| Davis | James Miller |
| Willis | Harry Webster |
| Grandmere Buralise | Eugenie Nau |
| Jean | Henry Call |
| Pierre | Andy Aubray |
| George | Joachim Maria |
| Marie | Mildred Call |
| Mignon | Antoinette Letienne |
| Capt. Reni Soulier | Georges Plateau |
| Marthe | Lina Alberta |
| A Veteran | George Deschaux |
| Lieut. Bailey | Raymond Sinclair |
| Lieut. Epstein | C. P. Bird |
| Lieut. Wolcott | Maurice Frank |
| Lieut. Williams | E. H. Gillespie |
| A Pollu | Andre Chotin |
| Dr. Beauchamps | M. H. Gerold |
| General Dubois | Emile Chipollan |

CHICAGO, Oct. 19.—That "The Crowded Hour" is replete with poetic fancy, stirring and soul-grIPPING, was made evident when the play, by Edgar Selwyn and Channing Pollock was presented for the first time on any stage at the Woods Theatre here this week. Its background is the war; thematic indeed of the great conflict is this new play; but it is not "just another one of those war plays."

The story is that of a young married man who is led from the straight and narrow path by the wiles of a siren not unfamiliar to the stage. A younger brother, an aviator in France, he learns, is seized by the Huns and subjected to the most cruel and inhuman treatment. Something in the Hunnish treatment of his brother stirs in the home slacker the finer fires of patriotism and he, too, goes to war, followed by his adoring wife and "the lady who picked him out." Later, he emerges a young man cleansed and accredited, with his wife by his side and the "lady" also having seen the error of her ways.

All this makes for beautiful lines, wonderful situations and acting that, almost in its entirety, is flawless.

It is not often that such a combination of dramatic fluency and cast perfection comes to our theatre. The audience responded with zestful appreciation. Willette Kershaw made of her part a thing of living reality; William Keightley stuck to his part and created for himself a new niche in his chosen profession. Franklyn Ardell deserves honorable mention; indeed, the cast entire lived, looked, spoke and breathed every part that tended to make of this play a success and a real contribution to the American stage.

Edgar Selwyn and Channing Pollock are to be congratulated. However, it is unfortunate that following that first performance all theatres in Chicago were closed by the health authorities for an indefinite period.

There is need of slight condensation here and there, particularly in those parts where too much French is spoken by characters in the play. Some of the scenes are also inclined to hold too long, as are some of the speeches.

SKINNER HAS NEW PIECE

Charles Frohman, Inc., will present Otis Skinner for the rest of the season in the Balzac comedy, "The Honor of the Family." The piece will be seen in New York after a short tour.

"BETROTHAL" CAST COMPLETE

The cast of "The Betrothal" is now complete and includes the following: Edith Wynne Matthison, Mrs. Jacques, Martin Ethel Brandon, Therese Duncan, Grace de Carlton, Boots Wooster, Winifred Lennihan, Harriet Johnson, June Walker, May Collins, Gladys George, Inda Palmer, Betty Hilburn, Naomi Johnson, Helen Reneicke, Grace Jones, Vivian Giesen, Dorothy Strong, Anna Malone, Evelyn Haug, Alice Owen, Bertha Donn, Josephine Duncan, Edna James, Mayo, Thatch, Alice Keting, Barbara Newberry, Doris Louise Booth, Margery Lytle, Eldean Stuart, Dorothy Prottingell, Reggie Sheffield, Cecil Yapp, Maurice Cass, Wallace Clark, Augustus Duncan, Henry Carvill, Elwyn Eaton, Allen Thomas, Barry McCollum, Claude Copper and Georges Du Bois.

The foregoing list does not include the supernumeraries, who with the principals will aggregate a company of eighty.

"A STITCH IN TIME" HAS HEART INTEREST THAT SHOULD APPEAL

"A STITCH IN TIME."—A comedy drama in four acts, by Olive D. Bailey and Lottie M. Meaney. Produced Tuesday evening, October 15, at the Fulton Theatre.

CAST.

| | |
|------------------------|-----------------|
| Gilbert Hill | Earle Mitchell |
| Lawrence Brockman | Charles Hampden |
| Worthington Bryce | Ralph Kellard |
| Jenkins | David Higgins |
| Richard Moreland | Robert Cain |
| Worthington Bryce, Sr. | J. H. Gilmour |
| Phoebe-Ann Hubbard | Irene Fenwick |
| Lela Trevor | Grace Carlyle |
| Mrs. Trevor | Evelyn Carter |
| | Carrington |

"A Stitch in Time" tells the story of a slavey, Phoebe-Ann Hubbard, who becomes servant to Worthington Bryce, Jr., a young, struggling artist. He is engaged to Lela Trevor, a fortune-hunting soulless young woman. Bryce is not overly fond of work, but, under the influence of Phoebe-Ann, he develops an unexpected liking for it, and also takes up the writing of short stories. Bryce, about this time, is without means. In fact, he is in such desperately straightened circumstances that he is unable to pay the landlord and has to invent daily excuses to mollify that individual. Phoebe-Ann discovers that he can write and, unknown to him, takes one of his manuscripts to a publisher, who not only accepts it but sends him a \$500 check.

Meanwhile, Bryce has begun to get very fond of Phoebe-Ann and to tire of Miss Trevor, for whom he never really cared, but, with his new found success, Lela is not going to give him up too easily. Not that she cares at all for him, but she considers him her property.

However, it is a long road that has no turning and the artist-writer's interest in his maid of all work took the shape of his teaching her to read and write. This, of course, only helped the seeds of love to grow more quickly, and in the end the slavey and the artist find their life's happiness.

Plays with themes of this kind as a rule have a heart appeal that wins them success, but the story of "A Stitch in Time" has been poorly developed. The characters are poorly drawn and the play is lacking in construction and good play-writing. And the title has nothing to do with the play.

An excellent company of players were engaged to portray the roles, but they worked in vain.

Irene Fenwick made as much as possible out of Phoebe-Ann. Indeed, she was often appealing. But this was due to the individuality of the player rather than to the character drawn by the authors.

WHAT THE DAILIES SAY.

Times—Old-fashioned comedy.
Herald—Sad comedy.
World—Commonplace.
Sun—Moves smoothly.

"THE BETTER OLE," LONDON SUCCESS, IS WELL RECEIVED HERE

"THE BETTER OLE."—A comedy with music, in two acts and eight scenes, by Capt. Bruce Bairns—father and Capt. Arthur Elliot, music by Herman Darewski and Percival Knight, produced at the Greenwich Village Theatre, Saturday evening, October 19th.

CAST.

| | |
|--------------------------|--------------------|
| The Sergeant-Major | Edwin Taylor |
| Angele | Gwen Lewis |
| Bert | Charles McNaughton |
| Alf | Colin Campbell |
| Old Bill | Charles D. Coburn |
| Rachel | Eugene Young |
| The Colonel | Henry Warwick |
| A Spy | Lark Taylor |
| Suzette | Mona Desmond |
| A Tommy | Albert Kenway |
| Victoire | Mrs. Coburn |
| Woman War Worker | Lillian Spencer |
| Captain Milne | Lark Taylor |
| Berthe | Helen Tilden |
| Maggie (Mrs. Bill Bushy) | Kenyon Bishop |
| Kate (Old Bill's Niece) | Ruth Vivian |
| The Vicar | George Logan |

"The Better Ole," in spite of its being a musical show, is probably the best war play that has come to us from England, as it shows more of the true war spirit than does any of its predecessors. It is, withal, written in the lighter vein and is charmingly simple and unsophisticated.

The play is founded on a thread of story which hinges upon Old Bill's killing a Hun officer and finding on him 2,000 Fr. and a bit of blue paper covered with writing in German. Victoire discovers the paper to contain valuable information, telling of the purpose of the Germans to mine a road over which the French army must march to complete a flanking movement.

Old Bill, played by Charles D. Coburn, is a charmingly stupid old fellow, and Mr. Coburn brings out to the utmost the eccentricities of the character.

Charles McNaughton was excellent as Bert.

Good work was also done by Mrs. Coburn, Given Lewis, Eugene Young, Colin Campbell and Albert Kenway.

The production marked the opening of the house under the management of Mr. Coburn, and it proved a most auspicious beginning. The play scored a decided success with the first night audience, and there is every reason to believe that it will be moved to an uptown Broadway theatre, where it will doubtless duplicate the success which has been accorded it in London.

WHAT THE DAILIES SAY.

Tribune—Scores hit.
Sun—Promises big success.
Times—Destined for months on Broadway.
Herald—Delightful war comedy.
World—Capital entertainment.

FRENCH THEATRE PLAY CHANGES

"Le Mariage de Figaro" was produced at the Theatre du Vieux Colombier last night. The play, typical of early French drama, was written by Pierre Caron de Beaumarchais. The cast in full follows: Robert Bogaert, Lucienne Bogaert, Jacques Copeau, Valentine Tessier, Jane Lory, Romain Bouquet, Renee Bouquet, Suzanne Bing, Robert Casa, Marcel Millet, Lucis Jouvett, Henri Dhurtal, Henri Bart, Lucien Weber, Simone Revyl, Jean and Sarment.

SHUBERTS CHANGE PLAY NAME

The Shubert play hitherto known as "The Melting of Molly" has had its title changed to "Laugh and Grow Thin." It will be presented in a local Shubert Theatre shortly.

TWO FREE SHOWS FOR SOLDIERS

Free performances of "Not With My Money" were given at the Thirty-ninth Street Theatre for uniformed men Monday and Tuesday nights of this week. The first performance for the general public will be given tonight (Wednesday).

OPENING DATES AHEAD

"The Riddle Woman"—Harris, Oct. 23.
"Not With My Money"—39th Street, Oct. 23.
"Ladies First"—Broadhurst, Oct. 24.
"Be Calm Camilla"—Booth, Oct. 25.
"Freedom"—Century, Oct. 26.
"Gloriana"—Liberty, Oct. 28.
"Peter's Mother"—48th Street, Oct. 28.
"The Comforts of Ignorance"—Bramhall Playhouse, Oct. 29.

OUT OF TOWN

"The Voice of O'Connell"—Baltimore, Md., Oct. 28.
"Take It from Me"—Pittsburgh, Pa., Oct. 28.
"Remnant"—Atlantic City, N. J., Nov. 4.

SHOWS CLOSING

"Going Up"—Liberty, Oct. 26.

DALY ACCOUNTING FILED AGAIN

An accounting of the estate of Augustina Daly, who died in Paris, France, June 7, 1899, made by Richard Dorney, the surviving executor, was filed last week in the Surrogate's Court.

In his accounting, which runs from July 1, 1915, to July 1 last, Mr. Dorney charges himself with \$15,610.03, credits himself with \$4,270.48, and shows a balance of \$11,339.55 for further distribution, subject first to the deductions of his commissions and the expenses of the accounting.

Upon citations issued by Surrogate Cohalan a preliminary court hearing for the signing of the decree, settling the undistributed funds of the estate, will come up before Surrogate Fowler on October 29.

The way the executor charges himself with the \$15,610.03 follows:

Royalties for sales of copyrighted plays, \$12,547.17; royalties from Dick & Fitzgerald, publishers, for printed books, \$50.27, and interest from the Central Trust Company, \$3,010.59, the royalties for the sales of copyrighted plays being as follows:

May 8, 1915, to November 6, \$2,968.43; November 6 to March 20, 1916, \$3,643.26; March 21 to June 5, \$831.59; June 6 to July 7, 1917, including play of "Watch Your Step," \$2,955.96; July 30 to December 31, \$1,092.81, and January 1, 1918, to January 30, \$1,055.12.

In crediting himself with the \$4,270.48, Mr. Dorney shows that from it \$2,509.41 has been taken by himself as his 20 per cent. of his commissions, the difference, \$1,761.07, going for administration expenses.

Mr. Dorney also shows that the following property belonging to the estate is in his hands:

A contract with George Edwardes for 25 per cent royalty on the gross receipts of the performance of the following plays in America: "The Count of Luxembourg" and "The Marriage Market." To this he says he has been advised that no performances have been given other than those already given; that he holds also copyrights in plays belonging to the decedent with manuscripts, books and actors' parts of the said plays. Also that he holds contracts with German and French proprietors of plays for rights of translation, adaption and performances.

"FREEDOM" POSTPONED

Due to the delay in the preparation of the scenery for the production of "Freedom," the opening of the play was postponed from last Saturday to Saturday, Oct. 26. Rehearsals are being held every day. Thirty-five musicians have been engaged. A special score has been written by Norman O'Neill. Gustave Ferrari will conduct the orchestra.

WANTS "EVERYTHING" RIGHTS

Edward J. Tait has made an offer to Charles Dillingham of the Hippodrome, for the Australian rights to the production of "Everything." Tait represents the firm of J. and N. Tait, which controls the production of several American plays in the Antipodes. He is trying to produce Hippodrome attractions simultaneously in Australia, using the same devices.



Founded in 1853 by Frank Queen

Published by the

CLIPPER CORPORATION

Orland W. Vaughan... President and Secretary
Frederick C. Muller... Treasurer

1604 Broadway, New York

Telephone Bryant 6117-6118

ORLAND W. VAUGHAN, EDITOR

Paul C. Sweinhart, Managing Editor

NEW YORK, OCTOBER 23, 1918

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY. Terms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, \$4; six months, \$2; three months, \$1. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 214, 35 S. Dearborn St.
HARRY F. ROSE, MANAGER.

Address all Communications to

THE NEW YORK CLIPPER

1604 Broadway, New York

Registered Cable Address, "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Daw's Steamship Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia; Manila Book and Stationery Co., 128 Escolta, Manila, P. I.

A CHANCE TO THINK

The current period of inactivity in film production, while regrettable from every conceivable standpoint, at least offers the picture magnates one opportunity that should not be overlooked—the opportunity to get together and intelligently discuss a few of the problems which, if not solved in the near future, may be productive of decidedly serious results.

While their minds are off the multifarious details of manufacturing for the next two and a half weeks, it might be an excellent idea for the big men of the industry to formulate plans for the betterment of the present expensive and foolish distribution system. Those who profess to know, including many of the larger picture manufacturers themselves, fully believe that millions of dollars can be saved by the establishment of co-operative exchanges in important centers throughout the country.

As film wisecracks love to point out, there are several cities that contain nearly as many exchanges as exhibitors. Conditions of this sort as a matter of course preclude the possibility of any of them making money. Inasmuch as it is possible to remedy these conditions there seems to be no good reason why they should be allowed to exist.

The lay-off period might likewise be taken advantage of by scenario departments charged with the responsibility of furnishing leading film stars with suitable vehicles. There is no denying that the majority of the photoplays ground out weekly for the purpose of exploiting the talents of the best liked screen stars, are sadly lacking in dramatic values, and the waning of the popularity of more than one big box-office asset can be traced directly to the inane stories they have been forced to put on the screen.

Heads of film concerns might also consider instituting certain reforms in the advertising of their productions. Exhibitors, by this time, are pretty wise and even the dullest picture showman isn't fooled any longer by extravagant claims as presented in display type.

The subject of film deposits is another question that has never been satisfactorily settled, and which should be properly adjusted before the resumption of activities. A little common sense study of the problem of studio wastage, that might possibly result in untangling the useless systems established by so-called "efficiency engi-

neers" in many of the picture plants during the past few years, should also bring forth some excellent results.

TWENTY-FIVE YEARS AGO

Caroline Miskel was with "A Temperance Town."

Frederic Melville played "Hertzog" with Springer and Welly's "Black Crook" company.

Laura Burt was with "In Old Kentucky."

M. Witmark and Sons published an advertisement of "Back Among the Old Folks Once Again," in THE CLIPPER, being the first to reproduce the music of a song in an advertisement "to save a singer the time which would be lost in writing and receiving copy."

A mass-meeting was held at Lake Charles, La., to protest against the use of "The Creole Beauties" as a title of a "wandering troupe of negro female half-breeds."

J. K. Emmett produced "Fritz in Prosperity."

Charles Francois Gounod died at Paris, France.

Peter S. Clark was advance representative for Russell Bros. Comedians.

The Four Cohans were playing the sketch "A Hundred Years Ahead."

THANKS THE PROFESSION

Editor, NEW YORK CLIPPER:

Dear Sir: Please express to the profession the thanks of the Fourth Liberty Loan Committee of Dayton, Ohio, for the services of the performers playing in Dayton the first week of the "Drive"; and especially to Miss Frances Kennedy, headliner, playing at Keith's.

Miss Kennedy spoke to 3,000 men and 1,500 women at the Dayton-Wright Airplane factory Monday noon; 2,000 men and 1,000 women at the "Delco," manufacturers of ignition apparatus, Tuesday; 1,000 men and 500 women at the Maxwell Motor Car Company, manufacturers of army trucks, Wednesday; 3,000 men and 2,000 women at the National Cash Register Company, manufacturers of revolvers and shells for the army Thursday; 3,000 men and 1,000 women at the Dayton Metal Products Company, manufacturers of shells, Friday, and addressed 5,000 women war workers on Court House lawn Saturday.

Too much praise cannot be given this young lady for her valuable services rendered at this time, and the local committee feels that their success in putting this county "across" was due largely to the enthusiasm inspired by her efforts.

Very respectfully,

WILLIAM H. HANLEY,

Chairman, Speakers' Committee.

Dayton, Ohio, October 11, 1918.

Answers to Queries

Films.—They are sisters. About twenty-one and twenty-four.

C. S.—Willie Ritchie, the former fighter, has appeared in vaudeville.

S. B. E.—A saxophone is a reed instrument. About eighty-five dollars.

S. H. Semon, of the Ringling Brothers Shows, has been called to the colors.

Constant Reader.—No such actor is known to us. He died four years ago.

S. S.—Robert Wayne, a vaudeville performer was drowned in August, 1905.

W. L. B.—Jesse Lasky sailed on the Luisitania for Europe in November, 1910.

R. J. H.—George Arliss signed a contract in 1917 to appear in one five-reel picture.

G. E. S.—Minnie Burt broke her leg ten years ago while playing in "Fifty to one shot."

B. S. K.—Adeline Genée appeared at the Coliseum Theatre, London, at the close of her engagement in New York, in May, 1911.

V. G. The routes of all shows playing New Jersey are uncertain owing to the influenza.

E. A. S.—Forbes-Robertson came to this country as a member of Henry Irving's company.

S. A.—Alma Gluck is married to Zimbalist, the violinist. She is the mother of a baby boy.

H. B.—Cohan and Harris sold their interest in the Nixon, Cohan and Harris circuit in 1908.

F. J. L.—Mme. Barrientos, the Spanish soprano, obtained a divorce from her husband in June, 1916.

W. B. T.—Moving picture houses during the infantile paralysis epidemic in 1916 barred small children.

Graham, Toronto.—The person you refer to never played Hamlet. He did play Shylock about ten years ago.

K. E. J., Buffalo.—Mary Pickford's maiden name was Gladys Mary Smith. She is married to Owen Moore.

W. S.—Pauline Chase was married on Oct. 24, 1914, to A. V. Drummond, son of a well-known English banker.

G. A. L.—The Colonade Opera House, at Sullivan, Ontario, Canada, was totally burned on September 3, 1908.

S. E.—"Brewsters' Millions" was produced in the "Movies" in 1914 by the Jesse L. Lasky Feature Play Company.

T. E. O.—Do not know the address of Cordelia Howard. To the best of our knowledge she is no longer living.

J. E. W.—Do not know the address of Madame Mimi Aguglia. Perhaps some of the readers of the Clipper can supply it.

H. V. N.—Lew Fields demonstrated his dramatic ability in character roles in Weber & Fields' production in their Music Hall.

Leslie H. Stevenson, formerly with the Sells-Floto Shows, is now a sergeant with Co. 61, Prov. Tr. Bn., at Camp Travis, Texas.

Eddie Hayes, formerly of the house committee of New York branch of the Showmen's League of America is in France.

A. G.—In four handed euchre playing partners with your partner dealing you can order the trump up and play with him as a partner.

K. V. Tom Young, formerly with the Great White Way Shows, has heeded the call to the colors and is stationed at Williamson, W. Va.

L. M.—A. Engel and J. Horst original authors of "The Blue Mouse" brought suit against the Shubert Theatrical Company for \$50,000 four years ago.

C. E. Arthur Miller, formerly with the Kennedy-Wortham Shows, is now with the 3d Co., Enlisted Students Specialty School, M. G. T. C., at Camp Hancock, Augusta, Ga.

M. A. C.—The Manhattan Opera House was transferred in 1910 by Oscar Hammerstein and his wife Malvina, to the Hammerstein Opera Company for a cash consideration.

J. J. H.—The Jazz Band you mention is no longer in existence. If you wish to communicate with one of its members and will write again we may be able to give you the address.

Wm. W. W.—Regret that we are unable to furnish the address of Wilna Wigginton. You might address a letter in care of this office and it will be advertised. In this way you may get in touch with her.

Rialto Rattles

POPULAR GREETING

Good morning! Where did you lay off last week?

THEATRICAL MYSTERIES NO. 17.

Why do property men always wear funny looking hats while working back stage?

MAKING IT INCLUSIVE

Sign in front of a Brooklyn theatre reads: High class vaudeville and "The Public Be Damned."

EVEN WORSE THAN THAT

The future of the ticket speculating game at the present time appears to be decidedly speculative.

THINGS TO WORRY ABOUT

Joe Flynn is studying elocution and contemplates introducing a recitation as an encore to his magical act.

LOOKS THAT WAY

Looks as if that much discussed "shortage of vaudeville acts" problem had been settled temporarily, at least.

SOUNDS REASONABLE

Judging by the number of \$100,000 law suits started by picture stars, the innocent bystander would be led to believe that there must be a terrific amount of "con" in the average movie salary contract.

WE ADMIT IT

"Salome," according to a person who has seen the show, gives Theda Bara a wonderful opportunity to display her histrionic ability. After giving the "Salome" still pictures the well known once over, we'll have to admit he's right.

THEIR FAVORITE PLAYS

"The Matinee Hero."—Corse Payton.
"Friendly Enemies."—Klaw and Erlanger.
"An Ideal Husband."—Nat Goodwin.
"Fiddlers Three."—Jules Lenzberg, Ben Bernie, Oscar Lorraine.
"Daddies."—Ed. McNamee, Bob Hall, Joe Laurie.

JACK'S FRIEND MEANT WELL

Jack Dunham lost his pet fox-terrier last week, and an actor friend suggested that it might be a good idea to insert an advertisement in the newspapers in order to bring about the return of the missing canine. "What's the use," retorted Jack gloomily. "You know as well as I do that the dog can't read."

HEARD ON THE RIALTO

"When didja get in?"
"I was just starting in to save some dough too."
"How long do you think it'll last?"
"A cabaret job would look immense right now."
"It's my first lay-off in thirty weeks."
"Broadway hasn't changed a bit in three months."
"We were cleaning up in great shape before the epidemic forced us to quit."
"See if you can't hit our agent up for a little coin."

WHAT THEY USED TO BE

Walter Brower, the monologist, was once a drug clerk in Louisville.
Robert T. Haines, the legitimate actor, was once a clerk in a law office in Kansas City.
Lew Madden, of Madden and Ford, was once the leader of the orchestra in Poli's, Waterbury.
Donald Kerr, of Kerr and Watson, was once a candy boy at the Majestic Theatre, Milwaukee.
William A. Brady, the producer was once Jim Corbett's manager.

CLOSE MUTT AND JEFF

KISSIMMEE, Fla., October 19.—The state health department here has closed "Mutt and Jeff." The men are laying off in Jacksonville, Florida.

STOCK REPERTOIRE

FILM PLAYERS GOING INTO STOCK

STEADY WORK IS THE LURE

Within the last two months many players who have been working in pictures for several seasons have deserted the film field to accept the offers of stock managers and, as a consequence, stock audiences throughout the country are hearing for the first time the voices of players made familiar to them through the medium of the screen.

There are various reasons for this, but all are directly due to the war.

The Army and Navy, as well as the several essential civilian occupations, drew many an actor by enlistment into the armed forces and voluntary enrollment in the other essentials.

The selective draft made still greater inroads into the ranks of the actors, and the demand became greater than the supply.

Then came the transportation problem, with the curtailment in the list of traveling shows and the natural increase of the permanent stock companies.

This increase had been so marked that just before the Spanish influenza broke out there were probably twice as many stock companies, of various kinds, through the country as had ever existed before at this time of the year.

Motion picture directors have from time to time drawn on the stock companies for their players, many an actor and actress appearing in the silent drama "between" seasons. It is therefore quite natural that when the stock manager found it impossible to get the players he desired from the stock ranks he should turn to motion pictures for his supply.

That he did not turn in vain is evidenced by the fact that many stock organizations in the country count among their leading members players who have won popularity in pictures.

The offer of good salaries, long seasons and permanency of location lured many an actor from the screen, and as stock will hold its present vogue till transportation facilities return to normal condition it will be some time before the films reclaim the people they are now losing.

Prominent among those who have deserted pictures is Clay Clement, a World Film player, now leading man with the Poli stock at Bridgeport.

Lottie Briscoe, a prominent picture star, has been approached by several stock managers, and is likely to be found with a stock organization when the Spanish influenza permits the resumption of business.

Winifred Westover is another leading lady who is contemplating abandoning screen work to return to stock, as she is negotiating with William Russell for his California stock company, soon to open.

Warda Howard at the end of last season announced she had gone into pictures for good, and appeared in several features during the Summer. The opening of the stock season, however, found her as leading lady of the Warren O'Hara stock at Brockton, and this in spite of the fact that she had received several tempting offers from film concerns.

WAITS TO RE-OPEN

LINTON, Ind., Oct. 16.—The John Lawrence Stock Company has been laying off since the closing of the tenting season ten days ago. It expected to open the opera house season next week, but, with the closing of theatres throughout this section because of the epidemic there is little prospect of the show opening on schedule time.

"FLU" CLOSES KEITH PLAYERS

UNION HILL, N. J., Oct. 17.—Manager William Wood, of Keith's Players at the Hudson Theatre, was notified by the local authorities to close his company because of the Spanish influenza. This city was the last in the State to be ordered closed, and for a time it was thought it would not be closed at all. However, the increase this week of influenza cases caused the city fathers to follow the action taken by other cities in New Jersey and close all places of amusement.

ROBINSONS JOIN IDEAL STOCK

Mr. and Mrs. Stark Robinson have joined Harrison and White's Ideal Players. The show is laying off on account of the epidemic, but hopes soon to resume its bookings through Ohio, Pennsylvania and New York. The roster of the company is: Leo F. Harrison, Ella Josephine Burtis, Dorothy Gavin, Elizabeth Hawthorn, Mr. and Mrs. William Dunn, Frank Spencer, Thomas Alton, Edith Oglesby, Stark Robinson and Myrna Robinson.

MARION HAFF IN NEW YORK

Marion Haff arrived in New York last week from South Royalton, Vt., where she was ill for nearly two weeks with the Spanish influenza.

Miss Haff went to South Royalton about three weeks ago and was taken ill a few days after her arrival. She is still very weak from the effects of the disease and will rest in this city for several weeks.

BRIGGS JOBBING FOR POLI

HARTFORD, Conn., Oct. 18.—M. J. Briggs has been especially engaged to play Tony in "The Heart of Wetonah" which Poli's Players will present next week. Briggs is a member of Wm. Wood's Keith's Players at the Hudson Theatre, Union Hill, N. J., and is jobbing with the Poli stock during the temporary closing of Manager Wood's company owing to the epidemic.

"FLU" HALTS K. C. OPENING

KANSAS CITY, Mo., Oct. 14.—The Oliver Players (Western) were to have opened here at the Auditorium next week, but the city amusement resorts are closed up tight owing to the "flu." The epidemic closed the company last week at Wichita, Kan. Manager Oliver will reorganize the company and reopen early in November.

BURTON AT CAMP LOGAN

CAMP LOGAN, Tex., Oct. 16.—Burt Burton, manager of Burton's Comedians, and Jack Jackson, advance agent, are among the professionals at this cantonment. They are getting up a minstrel show for the Liberty Theatre to be given four performances beginning Nov. 3.

JOIN OLIVER PLAYERS

LINCOLN, Neb., Oct. 14.—Dick Elliott, Bessie Dainty and Ira E. Earl have joined the Otis Oliver Players here and will appear in "Freckles" when the company reopens.

MATUS JOINS O'HARA STOCK

BROCKTON, Mass., Oct. 17.—Kalman Matus has joined the Warren O'Hara stock at Hathaway's Theatre to play juvenile leads. He opens in "Lilac Time."

ZOLA THELMA JOINS SHEA STOCK

Zola Thelma has joined the Shea-Kinsela Players at the Warburton Theatre, Yonkers, N. Y., to play second business. She succeeds Mildred Southwick.

CENTURY RELEASES TWO PLAYS

"The Girl of the Secret Service" and "The Cabin in the Hills" have just been released for stock by the Century Play Company.

PAULINE BOYLE WELL AGAIN

Pauline Boyle, who has been confined to her home for three weeks with the grip, has recovered and is back at her office.

MASSACHUSETTS STOCK COS. REOPEN

STATE NEARLY NORMAL AGAIN

As a result of the removal of the ban on amusements, twelve permanent stock companies in the State of Massachusetts are reopening this week. The companies thus affected are located in the eastern part of the State, where the epidemic has shown a decline to warrant the authorities issuing orders permitting the return to normal business conditions.

Heading the list of cities is Boston, where the players at the Copley Square Theatre resume their engagement under the direction of Henry Jewett.

Other stocks opening are: The Warren O'Hara Stock at Hathaway's, Brockton, with "Lilac Time"; Emerson Players, at the Academy, Haverhill, with "As Ye Sow"; Shea Players, at the Holyoke Theatre, Holyoke, with "Lilac Time"; Auditorium Players, Auditorium, Lynn, with "Daddy Long Legs"; Goodhue Players, Central Square, with "Mary's Ankle"; Emerson Players, Colonial, Lawrence, with "Lilac Time"; All-Star Players, Opera House, Lowell, with "The Man They Left Behind," and the Players, New Bedford Theatre, New Bedford, with "The Only Girl." The Auditorium Players, at Malden; Harry Katzes Stock at the Empire, Salem, and the Somerville Players, Somerville, are also slated among those opening.

Of the above named companies, Manager O'Hara, at New Bedford, was closed for the longest time, it being nearly three weeks since the organization was ordered to close. New Bedford, next to Fall River, was the hardest hit by the epidemic of any of the Massachusetts towns near Boston, and was closed several days before the big town of the Bay State.

Except for the two towns above mentioned, the majority of the towns in Massachusetts closed with Boston, and have been darkened, so far as amusements were concerned, for two weeks.

The Shea-Kinsela Stock, at the Warburton Theatre, Yonkers, N. Y., which was closed on Tuesday, October 8, is another company joining the active ranks this week. It will resume with "The Brat."

While the majority of the companies reopen with the same roster they closed with, several have lost members either through the draft or because players have taken other engagements.

Warren O'Hara's Brockton company was the worst hit in this particular, and reopens with four new members.

BLANEY STOCK SELLS BONDS

TROY, N. Y., Oct. 16.—The members of the Blaney Stock Company at the Lyceum Theatre, who are laying off because of the epidemic, have joined the Liberty Bond sellers and are doing good work for Uncle Sam. Last night, at a street gathering, they helped to dispose of \$21,000 worth of bonds, and between sales entertained the crowds. Dan Malloy, Fred Ormonde, Carolyn Morrison, Lawrence O'Brien, Frank Dufresne, Hazel Corrine, Augusta Gill and Jack Lorenze were among those who entertained. The Blaneys have offered the Lyceum Theatre to the local authorities for hospital or other purposes while the epidemic is on.

BRIDGEPORT DOING WELL

BRIDGEPORT, Conn., Oct. 21.—Poli's Players at the Lyric continue to draw good attendance in spite of the Spanish influenza. This week's bill is "Bought and Paid For." Next week will see a new stock release, "The Cabin in the Hills."

LINCOLN STOCK CLOSED BY FLU

LINCOLN, Neb., Oct. 16.—The Otis Oliver Players at the Lyric Theatre were closed last Saturday, the order of closing taking effect at noon. Last week was the forty-sixth for the company in this city, and it will lay off until the ban caused by the epidemic is lifted and then resume with "Freckles" as the bill and "Playthings" to follow.

HARTFORD BUSINESS POOR

HARTFORD, Conn., Oct. 21.—The epidemic has had the effect of keeping the public away from the theatres to a very large extent with the result that the attendance at Poli's Palace is far from good. This week's bill is "The Heart of Wetonah." Next week, "Pal o' Mine."

WILL OPEN IN MOOSE JAW

MOOSE JAW, Sask., Oct. 16.—The Carmelo Musical Comedy Company is due to open a stock engagement of twenty weeks at the Sherman Theatre, beginning next Monday. Manager Fred Carmelo and a member of his company were married recently.

WEDS AUTOMOBILE MAN

NEW BEDFORD, Mass., Oct. 16.—Marie Fountain, of the Lutetiger Stock Company, was married last Thursday to Frank L. Stott, a wealthy automobile manufacturer of Boston. Helen Kinsel and Sylvia Cushman were present at the ceremony.

BLANEY SIGNS MISS HOWELL

BALTIMORE, Md., Oct. 18.—Virginia Howell has joined the Blaney Stock Company at the Colonial Theatre, and will make her debut with the company in "The Girl Who Came Back," when the epidemic permits the house to reopen.

WARDA HOWARD IN NEW YORK

BROCKTON, Mass., Oct. 16.—Taking advantage of the temporary closing of the Hathaway Theatre stock, of which she is a member, Warda Howard is on a visit to New York. She will return to Brockton the end of the week.

RACINE TO HAVE BESSEY STOCK

RACINE, Wis., Oct. 19.—Jack Bessey is preparing to open a season of stock in this city. He has secured for his first three bills "Common Clay," "Cheating Cheaters," and "Johnny, Get Your Gun."

"FLU" HALTS MINTURN STOCK

MILWAUKEE, Wis., Oct. 16.—The Harry Minturn stock at the Shubert Theatre, in common with all the other shows in the city, was ordered closed today by the local authorities.

BRISTER SIGNS FOR DENVER

DENVER, Col., Oct. 21.—Robert Brister has signed with O. D. Woodward as leading man of the Woodward Stock, opening in two weeks at the Denham Theatre.

LAYS OFF IN NEW YORK

NEW BEDFORD, Mass., Oct. 16.—Al Swenson, of the New Bedford Players, is spending his enforced vacation in New York. He will return here Saturday.

JOINS DES MOINES STOCK

DES MOINES, Ia., Oct. 16.—Ilroy Elkins, juvenile man, formerly of the Otis Oliver Players at Lincoln, Neb., has joined the Princess Theatre Stock, this city.

O'HARA SIGNS HELEN KINSEL

BROCKTON, Mass., Oct. 17.—Helen Kinsel has been engaged by Warren O'Hara for his stock company at Hathaway's Theatre.

MORRISON JOINS CENTURY PLAY

Lee Morrison, a well-known theatrical man, has joined the Century Play Company's forces.

WESTERN OFFICE:
Room 214, 35 So. Dearborn St.

CHICAGO

FOR ADVERTISING RATES:

Phone, Randolph 5423

VAUDEVILLE CIRCUITS STOP ROUTING FOR TIME BEING

**Closing of Houses in Practically Every State in the Middle West
and South Throws Booking Men Into a Tangle
Never Before Experienced**

The Spanish influenza epidemic completely tied up all of the western and southern vaudeville circuits this week, routing being discontinued for the time being by the Interstate, Western Vaudeville Association, Finn and Heiman, Jones, Linick and Schaeffer and other organizations operating theatres in the middle west and southern states.

Thousands of vaudeville actors are now laying off in Chicago and more are arriving every day. The vaudeville booking men have no means of telling exactly when the ban will be lifted in the various sections affected by the Spanish pest, but are hopeful that before another week has

passed the situation will have at least improved in spots.

The "Flu" is very bad at present in the Middle West and South. Detroit and Grand Rapids were the only cities open in the State of Michigan on Saturday, and their closing this week means that there is not a vaudeville theatre operating in the states of Illinois, Wisconsin, Indiana, Ohio, Iowa, Missouri, Mississippi, Texas, Louisiana, Alabama and Kentucky.

Conditions are decidedly unfavorable for an early opening in Chicago. Meanwhile all concerned are holding a pat hand and hoping for the best.

TANGUAY DIVORCE UP AGAIN

Leon A. Berezniak, representing Johnny Ford, Eva Tanguay's husband, and Edward J. Ader, representing the cyclonic one herself, clashed in court on Friday in an effort to have annulment proceedings instituted. Johnny wants an annulment and Eva doesn't. Ford is now in the Navy, and Judge Brothers, who granted the divorce, stated that he would allow the case to rest until Ford was able to return and take up the matter.

PRODUCERS GETTING SET

Chicago producing managers are getting set for action just as soon as the closing ban is lifted. Eugene McMillan is rehearsing three companies of "The Girl He Left Behind." One company will play the East, the second the far West and the third the middle West. The National Producing Company is sponsoring the production. About Thanksgiving they will also produce "The Greater American."

LOEW AND J. L. & S. MOVE

The Marcus Loew Western Booking Agency, and the Jones, Linick and Schaeffer Circuit, have left their former offices with the Pantages Circuit and now occupy independent offices on the eleventh floor of the North American building.

CARUSO TO SING HERE

Enrico Caruso is scheduled to appear, the epidemic terminating, at the Auditorium Theatre on October 28 for one performance. He will be assisted by local favorites in the opera field.

EARL COX RECOVERS

Earl Cox, formerly a prominent booker and lately in charge of the revue at the Lambs' Cafe, has recovered from a very serious operation, which laid him up for seven months.

JOHNNIE ALI PROMOTED

Johnnie Ali, brother of Abner Ali, has been promoted to top sergeant with the Regular Army. He is now in line for a commission, before he sails for overseas service.

JOHNSON QUITS RINGLING

Eddie Jackson has closed with the Ringling Circus and is now in Chicago. He expects to go with a road show as soon as conditions warrant.

JOHN B. SIMON RECOVERED

John B. Simon, of the Simon Agency, has fully recovered from an attack of the influenza and is able to return to his duties at the office.

THESPIANS ARE OPERATED ON

Richard Lyle, a member of William Hodges' "A Cure for Curables," was operated upon here last week and is doing splendidly. Irene Reed, of burlesque fame, was operated upon at the American Hospital and is expected to recover in time to open her engagement at the Avenue Theatre in Detroit, Mich. Thomas Tipping, stage carpenter of the Palace Music Hall, has safely passed under the knife and hopes for a rapid recovery are held for him. Herbert L. Griffin, husband of Una Clayton, has left the American Hospital, following a very successful operation.

ACTORS ARE STALLED HERE

Many big shows and vaudeville acts that came in from New York City last week to commence Chicago engagements were caught in the "flu" closing ordinance. Lucille Cavanaugh and her company of seven jumped in from New York City, while Peacock Alley, at McKiver's, with a cast of fourteen, also came in from the East. Chicago is crowded with performers from all branches of showdom, awaiting word of the opening of the various theatrical interests again.

SHUBERTS CUT OUT PASSES

John J. Garrity issued a statement last week that the Shuberts have issued special orders to issue passes to no one, regardless of who they are or what their connections may be. This action may be taken in all cities where Shuberts have houses, he said.

CAN'T GO TO CAMP

A number of vaudeville performers called for service to entrain army cantonments are in Chicago owing to orders received from Washington prohibiting them from going to camp, owing to the Spanish influenza. They will remain here until the disease is under control.

GIRLS TAKE FACTORY JOBS

According to reports from East Alton, twenty chorus girls from a musical comedy company, forced to lay off owing to the closing of theatres, have accepted positions with a munition company. They are employed in East Alton, Ill.

COULDN'T SUPPLY ACTS

Word has been received here that the ban placed on theatres in Ontario, Canada, owing to the influenza, has been lifted. It is hardly possible to supply the city with vaudeville owing to its far distance from the usual booking point.

MANY HIT BY INFLUENZA

Many performers are reported ill from Spanish influenza here this week. Jack Rose, in vaudeville with Mike Bernard, was removed to the American Hospital, suffering with the ailment. Physicians there state that he has but a slight touch of the disease.

Oscar White, of the Clifton Kelly Shows, was brought into Chicago and placed in the American Hospital suffering with a serious touch of influenzal pneumonia. When brought to town White was in a very serious condition. Hospital officials believe that he will be able to pull through.

Rose Morrissey, formerly with stock burlesque aggregations, is at the American Hospital with a serious touch of influenzal pneumonia.

Mrs. Amelia Newman, wife of the president of the United States Tent and Awning Company, died at the American Hospital with influenza-pneumonia. She was buried last Saturday.

RINGLINGS CHANGE WINTER TOWN

For the first time in the history of the Ringling Brothers' Circus, the big show will not be wintered at Baraboo, Wis., as formerly. The aggregation will move into the Barnum and Bailey headquarters at Bridgeport, Conn.

The show was forced to close two weeks before schedule, while playing in Waycross, Ga., due to the Spanish influenza. The Barnum and Bailey Circus was also ordered closed while it was playing at Houston, Texas. Both will winter at Bridgeport, Conn.

PERFORMERS MUST MOVE

"Keep Moving" is the slogan now in force in this city. It means that all persons who have formerly stood around corners or in front of buildings will have to continue on their way. There is quite a difference around the various agency buildings these days, where performers formerly congregated. Police are enforcing the orders.

"CROWDED HOUR" REHEARSING

"The Crowded Hour," which opened and closed on the same night at Wood's Theatre, will have a secondary premier with every prospect of a long run. The dialogue of the play is having the necessary editing and the company is rehearsing daily in order to keep in good condition.

SILVER TO BOOK RIVIERA

Morris Silver has been placed in charge of the bookings of the New Riviera Theatre, which will open as soon as the present "flu" epidemic has taken a turn for the better. The Riviera will play high-class vaudeville attractions. It is Chicago's newest amusement place.

GAVE SHOWS IN STREET

All circus performers in Chicago contributed their services during the Liberty Loan drive and presented a real circus performance on the corners of the various streets.

WILL REPAIR THE CASTLE

Manager M. J. Weil, of the Castle Theatre, announces that during the closing period he will redecorate and repaint his house. Many improvements are also being made.

"ALL GIRL REVUE" HALTS

Pepple and Greenwald's "All Girl Revue" was brought into Chicago last week on account of interrupted bookings, due to the influenza. It will remain here until all theatres reopen.

NEWMAN TO CONTINUE

E. M. Newman's War Time Travelogues will be continued at Orchestra Hall as soon as the "flu" closing order has been lifted.

WILL STAY AT FRENCH LICK

Aaron J. Jones and Marcus Loew intend to remain at French Lick Springs until the "flu" epidemic is entirely over.

HALEY CALLED TO COLORS

William Haley, well known in the profession, has been called to the colors in the late draft. He left Monday night for immediate induction into the service.

HELD FOR STEALING FILM

Charged with having stolen films in his possession, Frank Portale, a dealer in moving picture films of Park place, Brooklyn, and with offices at 145 West Forty-fifth street, was arrested Monday and, after pleading not guilty in the West Side Court before Magistrate Charles E. Simms, was held in \$2,500 bail for examination next Monday. Detective Joseph Russo, who made the arrest on complaint of Harold M. Pitman, attorney for the Famous Players-Lasky Film Company, and Harold Hodes, manager of the Universal Film Company, who said the reels had been stolen from a theatre in Brooklyn. Seven reels of film are alleged to have been stolen from the Jewel Film Company, 1600 Broadway.

TO SETTLE LESSTER ESTATE

The accounting of the estate of William Lesster has been approved for settlement by Surrogate Cohalan after litigation lasting for more than seven years. Lesster was the father of the late Eddie Tyler, an actor, and grandfather of Wm. C. Lesster 2nd, also an actor, and the latter and Grace Felix Lesster, widow of the decedent, have been fighting in the courts ever since Lesster's death. In their accounting the executors charged themselves with \$147,209.96, out of which they credited themselves with \$24,328.06—\$12,202.50 going to the widow, \$12,125.56 for various expenses—leaving a balance of \$122,881.90 for further distribution, subject first to the deductions of their commissions and the expenses of the accounting.

DAYLIGHT SAVING ENDS OCT. 27

WASHINGTON, D. C., October 17.—The season of daylight saving will come to an end next Sunday, in accordance with the existing law, instead of being continued as proposed in a bill introduced by Senator Calder and pending in the House. Senator Calder, after a consultation with the War Industries Board today, requested Chairman Sims of the House Interstate Commerce Committee to take no further action in view of the impossibility of obtaining a quorum.

The effort to change the law will be given up and clocks will be turned back to standard time at 2 A. M., October 27.

HELD FOR ROBBERING CARUSO

Patrick M. Stenson, who recently tried to pawn two platinum cuff buttons, and a stick-pin having a diamond surrounded with sapphires and emeralds, identified as belonging to Enrico Caruso, has been arrested and held in \$1,000 bail. These objects, together with some scarfs made in Paris, were missed by Caruso. A search of Stenson's rooms netted a few ties, bearing the stamp of the man who made Caruso's scarfs in Paris. James B. Regan of the Knickerbocker Hotel identified the pin and cuff links as those belonging to Caruso.

SAVAGE HURT IN FALL

HOT SPRINGS, Va., October 17.—Manager Henry W. Savage, while horseback riding this afternoon, suffered severe injuries when he and his horse fell over a steep embankment on the Cascades road, about four miles from this city. Mr. Savage rolled to the bottom of the embankment and landed in a creek. The horse struck a tree and broke its neck.

ANOTHER BIG LAND

WORDS BY ALEX SULLIVAN

MUSIC BY LYNN COWAN

KISSES

(THE SWEETEST KISSES OF ALL)

EVERY SONG WE HAVE PUBLISHED RECENTLY HAS BEEN IMITATED.
THIS IS THE BEST SONG WE HAVE CAPTURED SINCE WE HAVE BEEN IN BUSINESS.
WE BEG OUR COMPETITORS TO PLEASE LAY OFF.
WE BEG OUR FRIENDS TO COMMUNICATE WITH US AT ONCE.

McCARTHY & FISHER, Inc.,

224 WEST 46th STREET
NEW YORKBOSTON
240 Tremont Street
Jimmie McHugh, Mgr.CHICAGO
Grand Opera House Building
"Ez" Keough, Mgr.JACK MILLS
Prof. Mgr.JOSEPH MITTENTHAL
Gen. Sales Mgr.GEO. A. FRIEDMAN,
Gen. Mgr.

B. F. Keith's Circuit of Theatres

A. PAUL KEITH, President

E. P. ALBEE, Vice-Pres. & Gen. Mgr.

UNITED BOOKING OFFICES

YOU CAN BOOK DIRECT BY
ADDRESSING S. K. HODGDON
Booking Manager of the UNITED

OFFICES

B. F. Keith's Palace Theatre Building
NEW YORK CITY

WILLIAM FOX CIRCUIT OF THEATRES

WILLIAM FOX, President

Executive Offices, 130 West 46th St., New York

JACK W. LOEB
General Booking Manager

EDGAR ALLEN
Manager

Personal interviews with artists from 12 to 6, or by appointment

Bert Howard & Elsa Graf

IN
THE JUGGLER'S DREAM

BOOKED SOLID

Direction—EDW. S. KELLER

WALMSLEY and LEIGHTON

In "SIMP-SON"

14 Minutes of Fun in "One."

MARIAN DEEVER

SINGING COMEDIAN

IN VAUDEVILLE

DIRECTION—CHAS. BORNHAUPT

DICK FITZGERALD & CARROLL JACK
THE LAST OF THE FOUR HUNDRED

FEATURING THEIR OWN SONGS AND JAZZ FINISH

EDNA & MACEO PINKARD IN "BLUES ASSASSINATORS"

Communicate with us, care of Shapiro, Bernstein & Co., New York City

SWIFT and DALEY

In Artistic Musical Nonsense. Special Set.

CARLO CASETTA & RYDELL HELEN

In a Series of Artistic Dances

Direction—Paul Durand

NORTHLANE, RIANO AND NORTHLANE

"MODISTE SHOP A LA CABARET"

Direction PETE MACK

DICK MILLER & VANCE

U. B. O. TIME

Direction, LEW GOLDER

BURLESQUE

BURLESQUE CO'S SELL \$3,000,000 OF BONDS

ALL COMPANIES AID DRIVE

The burlesque houses throughout the country did their share toward making the Fourth Liberty Loan a success. Although many houses were closed on account of the Spanish influenza epidemic, a good showing was nevertheless made.

In Boston, the houses were closed during the entire drive. Newark, N. J., closed after a week and three days of the drive. But during that time, Miner's Empire sold \$63,100 worth of bonds.

In Philadelphia, the houses were open only three days. The Casino sold \$42,750 worth in that time. Manager Leslie had a curtain painted with the Kaiser, Crown Prince and Von Hindenburg pictures on it and allowed every buyer of a bond three balls to throw at the curtain. It was a big success.

In Baltimore the houses were opened a week and two days during the drive. The Palace sold \$73,500 worth during that time, which was second of all theatres in that city. Keith's Maryland, the first class vaudeville house, beating the Palace out for first honors.

In four performances in Washington the Gayety sold \$70,250 worth. Manager Jarboe got out a one sheet advertising the bond sale which he had his advertising crew place in windows all over the city, at the same time keeping the name of the Gayety before the public during the time the house is closed.

The New Lyceum sold \$23,850 worth. At the Victoria, Pittsburgh, the house closed before the drive started. The employees, however, took \$2,350 worth of bonds.

In Akron, the theatres were not used in the campaign, as the city oversubscribed its allotment by over \$1,000,000.

The Gayety, Omaha, was closed during the entire drive.

Kansas City had only three days to work. The Gayety sold \$15,000 worth.

In Detroit, which remained open during the entire drive, the Gayety sold \$112,000 worth. During the Ben Welch week, subscriptions among Gayety Theatre audiences, stimulated by the salesmanship abilities of Pat Kearney and Ben Welch, led those of all local playhouses during the week, totalling \$37,400.

Prominent business men and heads of the largest industries in Detroit visited the Gayety at each performance and assisted in selling bonds.

In Louisville, the theatres were closed on account of the epidemic and no bonds were sold at any of the houses.

The theatres in Rochester closed on Oct. 9, giving them one week and two days to work. During that time the Gayety sold \$6,700 worth. The employees of the house took \$2,100 of this amount.

The Empire, Albany, started the drive Oct. 5 and the house closed the 8th, giving it three days in which to work. It sold \$37,600.

Court Wheeling, in two weeks, sold \$21,500 worth.

The Casino, Brooklyn, sold \$107,650 worth. Other theatres were as follows:

Miner's in the Bronx, sold \$64,250.
The Empire, Brooklyn, sold \$190,250.
The Crescent, Brooklyn, sold \$57,550.
Hurtig and Seamon's Theatre, \$185,000.
Star Theatre, Brooklyn, \$96,850.
Columbia, New York, \$340,650.

The Majestic, Jersey, City, started the drive Oct. 7 and had only three nights, as the house closed. They sold \$45,250 during the three days.

The Gayety, Brooklyn, sold \$53,200; Olympic, New York, \$103,250.

The Grand, Hartford, \$56,750.
The Empire, Hoboken, \$12,500.
The Peoples, \$15,000; Trocadero, \$18,250, and Gayety, \$16,300, all of Philadelphia.

The Nesbit, Wilkes-Barre, \$11,100.
The Majestic, Scranton, \$16,250.
The Gayety, Baltimore, \$52,100.
The Star, Cleveland, \$54,250.
The Empire, Cleveland, \$45,100.
The Empire, Toledo, \$47,250.
The Lyric, Dayton, \$46,150.
The Columbia, \$111,000; Star and Garter, \$92,800; Englewood, \$65,150; Crown, \$53,200, all of Chicago.

The Gayety, Minneapolis, \$46,150.
The Star, St. Paul, \$60,100.
The Century, Kansas City, \$6,450.
The Cadillac, Detroit, \$70,150.
The Avenue, Detroit, \$40,250.
The Gayety, Buffalo, \$32,850, and Garden, Buffalo, \$26,100.
All made a total of \$2,799,900.

Up to the time of going to press we had not received the returns from twenty houses, which would make the total much larger.

The Columbia Amusement Company subscribed to \$150,000 worth of this loan in addition to the amount mentioned above, and Hurtig and Seamon purchased \$30,000 worth, making a grand total of \$2,979,900 worth of bonds sold through the burlesque houses of the country.

With the full amount in from all houses it would easily go over the \$3,000,000 mark.

ANNA FINK IN HOSPITAL

Anna Fink, ex-soubrette of the "Tempters," is confined at the Misericordia Hospital, New York, where she was operated on last week. Her condition is good. Miss Fink is the wife of Max Field, principal comedian of the "Tempters."

SID FINBERG LOSES WIFE

Bertha Asher, wife of Sid Finberg, died at her home in the Bronx Oct. 6th from influenza. She was buried at the family plot at Bayside Cemetery. She was thirty years of age. She is survived by her husband and two children.

DALY SUCCEEDS MORROW

PHILADELPHIA, Pa., Oct. 19.—Hugh Daly, formerly assistant treasurer of the Trocadero Theatre has been appointed manager of that house. He succeeded Bobby Morrow, who died in this City Oct. 3 of the Spanish Influenza.

BEN HOWARD AT CAMP MEADE

BALTIMORE, Md., Oct. 18.—Corp. Ben Blaatt is located at Camp Meade in Company 11, 3rd Division Battery, instructing new men. Corp. Blaatt was Ben Howard, one of burlesque's funny comedians last season.

WHITEHEAD SIGNS LEDERER

Owner John Whitehead has re-engaged Lew Lederer as comedian for his "Pennant Winners." Lederer will be with the show when it opens again. Will Harmon has closed with the show.

KLINE REPLACES RODERO

Rube Bernstein has engaged Sammy Kline as straight man for his "Follies of Pleasure" company, replacing Ben Roderio. Kline started in the new role at the Olympic last week.

A. B. C. ENLARGES OFFICES

The American Burlesque Association is enlarging its offices in the Columbia Theatre Building. When completed, they will occupy the entire eighth floor on the Forty-Seventh Street side.

NEW ENGLAND ROUTE IS CHANGED

WILL SAVE MANAGERS MONEY

The route of the American Burlesque Circuit through New England has been changed, taking effect this week.

The shows will go from the Olympic, New York, hereafter, to the Plaza, Springfield, Mass. From Springfield they jump to Worcester, and then to the Howard, in Boston. From Boston they go to the Gayety, Brooklyn.

This will be a saving of money for managers on both circuits. The shows playing the Howard in Boston can make railroad arrangements with the managers of the Columbia shows playing that city, who jump to the Columbia, New York, the following week. Both shows can use the same baggage car and can check any trunks left over.

In order to get a baggage car free in New England nowadays a manager is compelled to purchase fifty tickets and, as the average show carries about thirty-five people, the other fifteen tickets are usually wasted.

As it is now, two companies with seventy people would get one baggage car and could have twenty tickets left over to check the extra trunks, and baggage that would not go into the car. The average baggage car is sixty feet long, but there are some seventy-footers on the New Haven road, if one is lucky to get them.

The previous route through New England for the American Circuit was Springfield to Boston, and then to Worcester.

The American headquarters were notified last Saturday that Springfield would open Wednesday, and Worcester Thursday. Boston opened Monday.

"Rube" Bernstein's "Follies of Pleasure" is at Springfield this week. Sim Williams' "Girls from Joyland" at Worcester, and the "Trail Hitters" at the Howard, Boston.

GERARD SIGNS CLARK

Don Clark has signed with Barney Gerard for the balance of this season. He left New York Monday for Toronto to fix up the "Americans" and will work in the show for the balance of the route.

Clark and May de Lisle have signed with Rube Bernstein for next season. Clark will produce Bernstein's show and will also be featured in the company.

LEO COHN WOUNDED

BOSTON, Mass., Oct. 19.—Leo Cohn, a theatrical man of this city and a member of Company B, 308th Infantry, in France, has been wounded twice. On June 15 he was wounded and leaving the hospital July 20, was again wounded. Early in August, he left the hospital and returned to the front, where he is now.

JOINS STOCK COMPANY

ST. JOHN, N. F., Oct. 21.—Marguerite Welch has joined the Kings Stock Company, this city. She replaces Lillian Leslie, opening Monday. Recently it was stated she was to join Harrington's Stock Company, but that was incorrect.

WILL LEAVE "AMERICANS"

TORONTO, Can., Oct. 19.—Chas. Burkhardt, Tony Cornetti and Mark Thompson closed with Hughy Bernard's "Americans" here this week. Don Clark, Harry B. Kay and Sammy Wright join the show.

WALDRON HAS A NEW SHOW AT THE COLUMBIA THIS WEEK

Chas. Waldron's "Bostonians" this season, is a new show. In fact, Waldron deserves the credit of putting over a new show each time he comes to the Columbia. He calls this season's book "Hits of Hits," which is in two acts and five scenes.

The piece has a capable cast, headed by Frank Finney, who is funny this season in his well known Irish character.

Phil Ott is selling something new this time. He is doing a "gloom" character which he carries throughout the entire performance. He is so "dry" and melancholy, not alone in his work, but his make-up as well, that he is extremely funny. His character is such a contrast to Finney's style of work, that both comedians stand out and team well together.

Bernie Clarke, a dandy singing juvenile, stepped out of his regular line of work in several of the scenes and did character bits. He reads lines nicely, works hard and handled himself satisfactorily.

Marty Pudig is doing straight and does justice to his part. He looks well, is a good dresser and works fast.

Jack Witt does characters. As a Hindu, he handled the part excellently, as well as several other roles. Witts has a very fine bass voice which he uses on several occasions.

Hazel Alger, a new comer to burlesque and a most welcome one, is the prima donna. The equal of her voice has not been heard at the Columbia this season. It is a pleasure to hear her render her numbers. She is a most attractive young lady of blonde type, who also knows the art of making up. Her costumes are elaborate and of unusual beauty. She can read lines and works easily. The audience liked her work Monday afternoon.

Gladys Parker, a lively and interesting soubrette, handled her numbers in her usual fast way and worked well in the scenes. Her dresses were pretty.

Nettie Nelson, a good looking leading woman with a pretty figure, showed up well in scenes and put her numbers over nicely. Miss Nelson offered an attractive wardrobe and looks splendid.

The "fortune" bit is good and was nicely worked out by Witt, Finney, Ott and the Misses Nelson and Parker.

Miss Alger offered a good specialty in one which was generously encoored. Her two numbers were rendered delightfully. She wore a blue cloak trimmed with ermine, which was handsome for the first number and a beautiful pink and pale blue gown for her second number.

The restaurant scene has many funny situations and the signs on the curtain caused much amusement.

The "trench" scene has been elaborately staged, every detail being carried out. The electrical effects help to make it one of the most effective war scenes offered so far in burlesque.

Witt sang two songs in a rich bass voice which more than pleased.

The trio number offered by Clark, Witt and Miss Alger was well received and excellently offered.

The "kidnapping" scene went over for plenty of laughs as done by Finney, Ott, Clark, Witt and the Misses Alger, Nelson and Parker.

Ott, Finney and Miss Nelson did a "love" bit that was successful.

While the "Bostonians" is a good entertainment there are several places in which it can be improved. The chorus girl number in one does not belong in the show. It slows up the performance and does not fit in. A specialty by any of the principals could be placed there to give time to set the stage. Witt's specialty could also be moved up from the last scene to this spot.

Waldron has scenery and plenty of it. It has been artistically designed with good color schemes. It is bright and pleasing to the eye. The costumes worn by the chorus are pretty, and the all-around work of the principals most acceptable.

CROFTS IS IN HOSPITAL

BUFFALO, N. Y., Oct. 21.—Charles A. Crofts, former agent of Dinkins "Innocent Maids," who resigned to join the Aviation Corps of the United States Army, is confined to the United States General Hospital Number Four, Fort Porter, this city. He was shot down while flying over the German lines and was invalided here. He expects to leave the hospital in a few weeks.

TAKES EVA MULL'S PART

Nellie Watson has joined the Dave Marion Show, taking the place of Eva Mull, who recently died. Joe Fields is doing comedy in the show opposite Marion. The "Biff, Bang Trio" is also with the company.

TWO NEW CHARLEY McCARRON SONGS

During the past three weeks
160 THOUSAND PEOPLE
sang the chorus of this most-talked-of song
in New York today

"I'M GLAD I CAN MAKE YOU CRY"

BY

CHARLES McCARRON and CAREY MORGAN
You can get your audience to do likewise—Don't over-
look this BIG BET. Send for professional copy today.

Released! Released! Released!

The greatest novelty song sensation of the season

"I'M CRAZY ABOUT MY DADDY"

BY CHARLES McCARRON and CAREY MORGAN

CHORUS

I'm simply crazy 'bout my Daddy; I
love him in his uniform.
He has military eyes; all my feelings
mobilize.
He knows a lot about manoeuvres; he
puts me in a trance—
When I kiss Daddy I think I'm "Some-
where in France."
Over there, over here, he kisses me from
ear to ear;
He's some cave man when his heart is
warm.
I'll tell the world it's "Good Night Ger-
many!"
If he treats the Germans half as rough
as he treated me,
I'm glad my Daddy's in a uniform.

Headliners are cleaning
up with it. Be the first to
introduce it on your time.

Send for professional
copy—extra catch lines
and double version.

JOS. W. STERN & CO.

1556 Broadway, New York City

119 N. Clark Street, Chicago

KE F.

WILLIAM M.

Hatch & Farrell

Doing the Best They Can for the U. B. O. and Everybody

JACK LEMLEY AND COMPANY

A NIGHT IN JUNE

A Romantic Musical Fantasy—A Breath from the Land of Dreams.
DIRECTION—GENE HUGHES

BOB

RICH

KEMP & ROLLISON

Low Time

A Vandeville Success

OH! BUDDY, BUDDY

Direction—Mandel & Rose

BILLY AND IRENE TELAACK

Direction—FRANK DONNELLY

JOE

JOESY

RYAN & MOORE

JUST THE TWO OF US

JOE SHEFTELL'S

8 BLACK DOTS

in "Celebrating Day in Tennessee"

PERSONAL DIRECTION—I. KAUFMAN

E. E.

BUDDY

PUGH & BROWN

THE TWO MERRY MESSENGERS

DIRECTION—PETE MACK

X. L. HARRIS Loew's Metropolitan Now J. C. PAYNE EXPOSITION JUBILEE 4

HARMONY PERSONIFIED

C. C. ROSEMOND

E. J. McKINNEY

ALWAYS A HIT

HARLAN E. KNIGHT & CO.

in "THE CHALK LINE"

Direction—LEW GOLDER

FRANK

THE AMERICAN PROPAGANDA ACT

MICKEY

THORNDIKE AND CURRAN

Comedy and Singing Novelty "Enlisting." 14 Minutes in 1. Special Drop. Direction—Lew Golder

HOUSELEY, NICOLAS & DEEN

IN "HIS LEMON-SINE"

COSTUMES CREATED BY ALVORA

DIRECTION—MR. CHAS. J. FEEPATRICK

MELODY LANE

COMPOSERS' SOCIETY BREAKING RECORDS

Organization Formed to Collect Performing Rights Fees Prospering greatly—Scores of Licenses issued daily

The American Society of Composers, Authors and Publishers, an organization formed several years ago to collect performing rights fees from hotels, restaurants, cafés, cabarets, motion picture theatres, and all other places of amusement where copyrighted music is performed for a profit, is making amazing progress.

Although vigorously fought in the courts by various companies and organizations that thought payment of a fee for the performance of copyrighted music in their places could be avoided, the society has gone steadily forward until the present time, when it numbers among its members almost all of the American music publishers, authors and composers.

The various legal actions which have been brought against the society have one by one been eliminated, until there remains but one or two of any account to be disposed of. Restaurants, hotels, cabarets and other amusement places have one by one taken out licenses, and scarce a day goes by but that from fifteen to twenty new ones are now added to the society lists.

The society is in strong financial condition and has a cash reserve of a greater amount than ever before in the history of the organization.

JAMES CLARK AT CAMP DIX

"Jimmy" Clark, who has been connected with the professional departments of a number of the well-known music publishing houses, is now at Camp Dix, N. J., where he is a director of entertainments under the auspices of the Y. M. C. A.

His address is Base Hospital, Box D, Camp Dix, N. J., and he would be pleased to receive stage material, gags, jokes, songs, etc., for use in entertaining the wounded and invalid soldiers.

ARMY MUSICIANS WANTED

The demand for musicians of all kinds that are willing to be inducted into the service to be assigned to overseas duty is constantly on the increase.

Henry H. Pfeil, colonel commanding the 35th Regiment, F. A., at Camp McClellan, Ala., would be glad to hear immediately from all desiring to enter the service.

SONGWRITERS BOOST LOAN

L. Wolfe Gilbert and Anatol Friedland sang before 25,000 people from the steps of the Capitol, Denver, last week as a part of the Liberty Loan drive. The boys, efforts were rewarded by a big sale of bonds after their part of the entertainment was over.

CENTURY ROOF SHOW COMPLETED

The new show for the Century Roof is completed and rehearsals will begin sometime next week. The music and lyrics for the new production are by Joe. McCarthy and Harry Tierney.

HARDING OUT OF HARMS CO.

"Bob" Harding, the road salesman for the T. B. Harms & Francis, Day & Hunter Co., is no longer connected with that house, having severed his business connection last week.

FEIST HOUSE BUYS MANY BONDS

The Leo Feist, Inc., music publishing house and its employees subscribed for \$67,750 worth of the fourth Liberty Loan bonds.

"SINGAPORE" IS NEW SONG

"Singapore" is the title of a new song recently written by L. Wolfe Gilbert and Anatol Friedland. It will be released this week.

"MARINE" SONG IN PICTURES

The release by the Famous Players-Lasky Corporation of James Montgomery Flagg's wonderful screen picture, "Tell That To The Marines!" comes almost simultaneously with the success achieved by Gus Edwards' song of the same name, the lyric of which was written by Sgt. B. S. Barron, U. S. N. Consequently, "Tell That To The Marines!" the Gus Edwards song is being featured in connection with "Tell That To The Marines!" the Lasky picture. The orchestra at the Strand Theatre, New York, gives a stirring rendition of this composition, and arrangements have been completed through Mr. C. F. Moyer of the Lasky publicity department, to have the song played in every theatre in which the 175 releases of the Flagg picture are shown. There is a swing and a vim to the music of Gus Edwards' song that suggest those two salient qualities of the United States Marines themselves, by whom the song has been publicly and cordially approved through their commandant, Major-Gen. Barnett. It is a capital song, well worthy of its theme and the incomparable fighters whose splendid prowess it extols so tunelessly and spiritedly. M. Witmark & Sons are the publishers of "Tell That To The Marines!"

BALL HAS NEW SONG

One of those songs that just fits in with the spirit of the times is J. Keirn Brennan's and Ernest R. Ball's, "You Can't Beat Us, If It Takes Ten Million More," published by M. Witmark & Sons. In Philadelphia this song has scored a tremendous success. At the Navy Yard there it made a positive sensation the other day when a big rally was held. Judge Buffington, who was one of the speakers, asked for a copy of the words after it had been sung, and used them as the text of his speech. Mrs. Stotesbury and three or four admirals, who were on the platform, were so carried away with the song, that they all joined in lustily when the chorus of "You Can't Beat Us" was sung. It's a great number with all the dash and swing imaginable.

LT. GITZ-RICE TO PUBLISH

Lieutenant Gitz-Rice, the Canadian army officer song writer, who during the past few months has written a number of popular and production numbers, is about to enter the publishing business and will in future issue his own compositions as well as the writings of other composers. Associated with him will be Harry McClasky, the phonograph singer. Gitz-Rice is now on the road with the play "Getting Together" and as soon as he returns to New York will open offices.

CUNNINGHAM WRITES NOVELTY

"Mary the Baby and Me" is the arresting title of a delightful little song by Paul Cunningham and James V. Monaco, published by M. Witmark & Sons. It is irresistibly catchy and is already proving a hit wherever sung. Indeed few songs possess in such obvious degree the qualifications necessary to make them really popular as does "Mary, The Baby and Me." There is that "something" about it that appeals to everybody, and its success is assured.

"KISSES" IS NEW NOVELTY

Alex Sullivan and Lynn Cowan have placed with McCarthy & Fisher Inc., a new novelty song entitled "Kisses" (The Sweetest Kisses of All).

The song, which is now ready for the profession has been pronounced by capable critics to be a sure fire hit.

ENGLISH SHOW HAS SONG TITLE

"After the Ball" is the title of a new musical comedy which is playing in London. The producers fail to state whether or not it is founded upon the famous Chas. K. Harris song.

MUSIC BUSINESS HIT HARD BY INFLUENZA

Epidemic Causes Big Sales Slump But Publishers Are Successfully Exploiting New Songs During Closed Period

The closing of nearly ninety per cent of the country's theatres with the result that the entire show business has been thrown into a state of chaos has hit the music business almost as hard.

The sales of scores of the big selling popular song successes have been seriously affected and few of the houses are doing the business which their catalogues warrant.

All of which shows the great importance of the theatre, for song exploitation and the keeping up of the interest in music in general.

The closing of the theatres, while seriously affecting the sales department of the houses has however an advantage in giving the publishers opportunity to start campaigns of publicity in connection with new numbers. Singers all over the country are idle and have ample time to learn of the publishers' new songs, rehearse them and get them ready for introduction in the theatres as soon as they open.

When an act is once "set" as the performers say and is booked for a tour of any of the circuits it is difficult for a publisher to place a new number. While this has an advantage if the songs used happen to be those upon which the publisher is concentrating his efforts it is decidedly to his disadvantage if they happen to be numbers which he has learned are not destined to become popular sellers.

This is often the case and the present season is no exception. The closing of the theatres and the enforced idleness of hundreds of acts there is giving the up-to-date music publisher an excellent opportunity to start a new catalogue. Song exploitation in the theatrical papers, through the branch offices, in fact all the avenues used in the beginning of the season can be utilized to great advantage during the time that the singing actor is forced to lay off.

HARRIS HAS GOOD SELLERS

Charles K. Harris' latest songs are selling wonderfully since the opening of the season. Never in the history of his house have there been so many song successes running together.

The leaders are "If You Hear Them Calling Clancy, He's My Boy," "One, Two, Three, Boys, Over the Top We Go," "Smile When I'm Leaving, Don't Cry When I'm Gone" and "Leave the World a Little Better Than You Found It."

PACE & HANDY CO. SUED

The Pace & Handy Music Co., is defendant in an action at law brought last week by Manny Eichner for money he claims is due for the balance of a year's lease on office space.

Eichner alleges that after signing a lease for a year's tenancy in his suite in the Putnam building the Pace & Handy Co. moved into other quarters.

PUBLISHERS' MAIL DESTROYED

Owing to a railroad accident a quantity of mail addressed to the Max Clark Co. music publishers of Macomb, Ill., was destroyed recently.

The publishers state that this is the reason some communications sent to them have not been answered.

MILT. STEVENS WITH FEIST

Milt. Stevens formerly manager of the Boston office of the Joe. Morris Music Co. is now with the Leo Feist Inc.

JULES RUBY WITH HARRIS

Jules Ruby has joined the professional department of Chas. K. Harris.

SONG FROM TRENCHES READY

Somewhere in France, Clarence Gaskill, the song-writer, who has written some very popular numbers in the last year or so published by M. Witmark & Sons, is busy with the rest of our boys doing his bit in the trenches. He is attached to the 311th Machine Gun Battalion, but in the midst of his new and strange surroundings, he still finds time to write a song.

His latest composition he sent last week to M. Witmark & Son, together with a letter in which he stated he thought the number was "a nice little song."

Examination of the MS. sent by Gaskill proved it to be a song in a thousand. Its very title is alluring, "As You Were When I First Met You, That's How I Want You To-day." It is characterized by a simple, catchy and beautiful melody, and charming little story tenderly told, a range of less than an octave, and last, but not least, it is not a war song—just a dainty, melodious, singable ballad that all the world will love to sing. M. Witmark & Sons are enthusiastic over "As You Were." They confidently predict that what Gaskill modestly describes as a "nice little song" will inevitably develop into a "tremendous big hit."

MULLANE SINGS COMEDY SONG

Frank Mullane, who has been identified for years with high class ballads put on a new comedy song last week at Proctors, Troy, and reports that "Would You Rather Be a Colonel with an Eagle on Your Shoulder, Or a Private with a Chicken on Your Knee" stopped the show at every performance.

Leo Feist publishes the song.

NOVELTY SONG SCORES

"You'll Find Old Dixieland In France," a new novelty number recently issued by the Feist house is scoring a quick success. It not only has a particularly clever lyric but also is set to a melody which stands the severest test when either sung or used for a dance number.

It has already been designated as the successor to "Strutters Ball."

ROBERT SCHAFFER DRAFTED

Robert Schaffer, the songwriter, formerly connected with the McKinley Music Co., has been drafted and ordered to report for training on Wednesday of this week.

Schafer has a number of songs to his credit, among them being "Calling Sweet-heart For You."

SONGWRITERS QUARANTINED

L. Wolfe Gilbert and Anatol Friedland, who are playing over the Orpheum Circuit were quarantined for three weeks in Denver on account of influenza epidemic. They hope to resume their tour commencing in Kansas City this week.

IDEN PLACES NOVELTY SONG

Raymond J. Iden has placed with the Hunter Music House of Dayton, O., a new novelty number entitled "When The Nation Goes Dry." Another new number by the same writer which will be released soon is "I'm A Regular Guy."

JOE GOLD IN TUCKER ACT

Joe. Gold formerly connected with the professional department of Chas. K. Harris has been engaged as pianist in the Sophie Tucker act. The regular pianist in the act is ill and Gold will continue with Miss Tucker until he has recovered.

WATERSON CO. SOLD BONDS

The Waterson, Berlin & Snyder Co., sold Liberty bonds to the amount of \$53,800 to its music customers during the last drive.

AL. HARRIMAN IS ILL

Al. Harriman of the Broadway Music Corp. is confined to his home with a severe attack of influenza.

BOND WILSON & CO.

Theatre—Proctor's Twenty-third Street.
Style—Comedy sketch.
Time—Eighteen minutes.
Setting—Full stage.

This is an old-fashioned "hokem" act, constructed along the lines of the after pieces that were always a part of the minstrel shows and vaudeville bills twenty or thirty years ago. The company consists of a black-face comedian, an attractive young woman who does a "bit" as a maid very well and a straight man of burly frame and resonant speaking voice.

The stage is set to represent the office of an undertaker. The black-face comic enters and tackles the undertaker (straight man) for a job. He is hired, and then the fun starts, the undertaker and his female assistant framing up a series of terrifying duties for him to perform. One of these consists of preparing a corpse for burial. This, of course, sounds a bit gruesome, but as the operation takes place off stage nothing in the slightest way objectionable occurs, the dialogue and business relative to the aforesaid embalming exploit being riotously funny at times. The type of act presented by the trio is so old that it is really new to the present generation of vaudeville patrons. The black-face comedian is a first-class fun-maker, and the straight man and girl both give him excellent support in putting his stuff over.

The turn went over for a laughing hit at this house. H. E.

MARCELIE'S BEARS

Theatre—Proctor's Twenty-third Street.
Style—Trained dogs and bears.
Time—Twelve minutes.
Setting—Full stage.

Marcelie is a woman. She enters dressed in Indian costume and proceeds to put three well-trained black bears and a troupe of dogs through a series of stunts that are distinctly entertaining. The bears ride bicycles, manipulate rolling balls and perform all of the more familiar training feats with a willingness and ability that betokens perfect control on the part of the trainer.

The dogs, consisting of a couple of bull terriers, a fox terrier and a coach dog, also contribute several well-performed tricks. The finish, a sort of combined wrestling and boxing match between Marcelie and the largest of the bears, is productive of a bunch of good laughs. Marcelie, incidentally, weighs in the neighborhood of two hundred pounds.

The act shapes up well in comparison with others of its kind, and should make an excellent feature turn for the larger of the small time houses. The turn would also make an acceptable opening or closing number for a big time bill with the injection of a bit of comedy here and there. H. E.

LUCY LA COSTE & CO.

Theatre—Proctor's 58th Street.
Style—Sketch.
Time—Fourteen minutes.
Setting—Full stage.

This is another sketch with a military flavor, although with a somewhat surprising plot.

A soldier boy, returned from France, is having an operation performed on his eyes by the father of his sweetheart. In France, a French girl who had nursed him, has fallen in love with him and follows him to America to find him. She comes to the home of his American sweetheart and discovers that he loves another. In a spirit of patriotism and charity, she leaves again for France.

Miss La Coste, as the French nurse, plays a rather interesting part, throwing French sentences around promiscuously. The two other parts, those of the doctor and the American girl, were fairly well played. During the act, the French girl dances and sings. This makes the act much more entertaining than it otherwise would be. J. S.

NEW ACTS AND REAPPEARANCES

(Continued from page 9)

HELEN FORD & CO.

Theatre—Harlem Opera House.
Style—Novelty playlet.
Time—Twenty-two minutes.
Setting—Special.

"The Heart of Annie Wood," as this act is called, is a highly interesting little act and has an attractive setting.

The act opens on a large floral heart, on either side of which are two feminine allegorical figures, Right and Wrong. After a short dialogue in verse, the curtain in the rear is drawn aside and a young country lass is seen, together with a country boy, who courts her. The curtain is then drawn back and Right and Wrong have another discussion.

This time, though the curtain in back opens on a scene where the girl is courted by a city boy, and does not know which to choose. Right causes her to have a dream wherein she sees that the city boy is married and has dragged her down to a life of degradation. She wakes up and finds that he really has a wife and that his intentions are wrong. The country lad then appears and she chooses him.

The sketch has variety and interesting moments, but lacks another strong male figure. If wrong were pictured by a male with a heavier voice, instead of a delicate girl, the act would have the punch needed to carry it higher up. I. S.

SCOTT GIBSON

Theatre—Eighty-first Street.
Style—Singing and talking.
Time—Fourteen minutes.
Setting—In one.

"The Scotch Kiltie," as Gibson bills himself, started off with a monologue and then sang the words of "Tipperary" with new music. After some more talk which made the audience laugh, he offered an interesting war song written by a Scotch soldier in a dugout on the other side and given to Gibson while he was at the front entertaining the soldiers in 1916. He told a few good jokes after this and closed by singing a French variation of the last song he had sung.

This is a good act that was well received. J. S.

JOHN AND JESSIE POWERS

Theatre—Proctor's 125th Street.
Style—Talking and singing.
Time—Fourteen minutes.
Setting—In one.

This act is the usual song and dialogue offering.

A man appears on stage and a baby is heard calling "Papa." A woman then comes out still calling "Papa," and she and the man converse in Irish dialect. The man then leaves the stage and the woman sings. The man follows with an accordion and the two give a farce on a classical piece of music.

This act is nothing out of the ordinary. The man is talented, but his partner does not impress the audience. I. S.

McCONNELL AND AUSTIN

Theatre—Proctor's 125th Street.
Time—Twelve minutes.
Style—Cycling.
Setting—Full stage.

A man and woman perform several stunts on bicycles in this act.

The curtain rises on two people riding about the stage in various attitudes. The man then leaves the stage and, after making a comic change, returns and rides while standing on the seat of the bicycle. He then removes his make-up and he and the woman hold hands while they ride.

The act needs more variety to get across. I. S.

JACK ROBINO

Theatre—Proctor's Fifty-eighth Street.
Style—Musical act.
Time—Fourteen minutes.
Setting—In one.

Jack Robino presents a comedy musical act that possesses considerable novelty.

Dressed in eccentric costume and made up in black-face he enters and opens with a short poem based on a patriotic theme. All of his brass musical instruments he brings on stage with him in a barrel. His opening selection, a French horn solo, is well executed. This is followed by a selection played on a practical stove, which is fitted up with a two octave scale of pipes that produce tones somewhat similar to those of a caliope. The contrivance is decidedly ingenious.

A saxophone solo is next, and is followed by a flute selection. The flute Robino uses, by the way, is constructed out of a piece of ancient rubber hose. What Robino announces to be the smallest saxophone in the world is next brought forth. The act finishes with Robino playing on an odd sort of arrangement which somewhat resembles a gas-mask. This produces tones also quite similar to a caliope with the soft pedal on. Between each selection Robino delivers a bit of good comedy talk. The act went very well at the Fifty-eighth Street. H. E.

BIANCA

Theatre—Proctor's Twenty-third Street.
Style—Dancing.
Time—Fourteen minutes.
Setting—Special.

Bianca is an excellent danseuse capably assisted by Adolph Blome.

The first setting of the act is Spanish, and both dancers appear in costumes of that country to render a Spanish dance. The setting then changes and a large blinking owl is seen in the rear. An eccentric dance follows.

We are then taken to the Northland and a dance characteristic of the North is rendered. The last setting is Egyptian, and a dance of that land is done in good fashion.

The act should land on the higher circuits. I. J.

AUSTRALIAN STANLEY

Theatre—Proctor's Twenty-third Street.
Style—Song and monologue.
Time—Fourteen minutes.
Setting—In one.

Australian Stanley has an act full of pep.

The offering starts with a storm and all is dark but for the flashes of lightning that show Stanley staggering forward. He seats himself at the piano and bangs on the keys and then gives a foolish speech that gets over. This finally finished, he steps on the piano, only to fall off. He then sings a song and leaves the stage.

A few good jokes would help the act greatly if substituted for some of the slap-stick it now contains. I. S.

GREY AND MILLER

Theatre—Proctor's Twenty-third Street.
Style—Songs.
Time—Fourteen minutes.
Setting—Two.

Mona Grey is a singer who possesses a soprano voice of pleasing quality and wide range. Her accompaniments are played on a grand piano by Miss Miller, who assists vocally, also, in a couple of numbers. The pianiste is capable and goes about her work with a pleasant smile and likable manner that helps the act considerably. Four numbers are presented by the duo, all of which went over to appreciative applause.

The act will get by in the small time houses. H. E.

MARTIN AND WEBB

Theatre—Proctor's 125th Street.
Time—Fifteen minutes.
Style—Talking and singing.
Setting—In one.

Martin and Webb have a comic act that pleases.

An Italian enters upon the rise of the curtain and plays an Irish tune on a guitar as he sings the words. The other member of the team, meanwhile, is seated in the audience and keeps on interrupting him with advice and comment. He is very enthusiastic about his countryman and suggests that he sing an operatic selection. The two argue, the man in the audience finally going on stage, where he takes the piano and the two give a song.

While the idea of having one member of the team seated in the audience and attracting attention in this way is becoming somewhat hackneyed, the act was well liked. I. S.

DUNHAM AND O'MALLEY

Theatre—Proctor's 125th Street.
Time—Fifteen minutes.
Style—Talking and singing.
Setting—In one.

Billy Dunham and Grace O'Malley team up well and should reach the big time.

Dunham starts the act with a song that fits his personality. His partner follows him on stage and a snappy dialogue ensues. The manner in which the talking is done is new. Billy Dunham is peculiarly fitted for light, frivolous comedy, and Miss O'Malley supports him well. She sings a song of longing for a faraway land and Dunham joins her, singing different words to the same tune. Several songs are given in this manner and more dialogue is then carefully inserted.

The act gets across. Dunham's style is an innovation in vaudeville. I. J.

COLEY AND COLEY

Theatre—Proctor's Twenty-third Street.
Style—Singing and talking.
Time—Twelve minutes.
Setting—In one.

The act opens with a solo by the male member of the team which is interrupted by his partner, playing as a young colored girl. She enters with a dog on a string and sings a quaint song about her "dorg," which is very entertaining.

Her partner then sings a popular war song which is followed by some dialogue. The act closes with some minstrel songs and recitations, the last one being a duet rendering of a song a la Eddie Leonard that was particularly good. This is a good act, running along smoothly and providing good and diversified entertainment. J. S.

HUBBIT AND MALLE

Theatre—Greenpoint.
Style—Straight talk.
Time—Fourteen minutes.
Setting—In one.

"Grips," by Amy Rice, is the name of the act presented by Hubbit and Malle. A traveler and a colored porter carrying grips enter and a humorous dialogue ensues concerning everything from local gossip to marriage. This lasts throughout the act, when the two quietly walk off.

The act did not score. It could be greatly improved by the introduction of a song and dance by one or both members of the team and a few exits and re-entries. J. S.

STEIN'S
FOR THE STAGE & FOR THE BOUDOIR
MAKE-UP

JEROME H. REMICK & COMPANY



NEW

THE LAST ONE
WE GAVE YOU

"SMILES"

WAS SOME WINNER
EH, WHAT?

**"TILL WE
MEET
AGAIN"**

IS ANOTHER

EVERYTHING READY FOR YOU

Professional Copies
Vocal Orchestration
Dance Orchestration
Band

Call at one of our offices if you can—
if not, write:

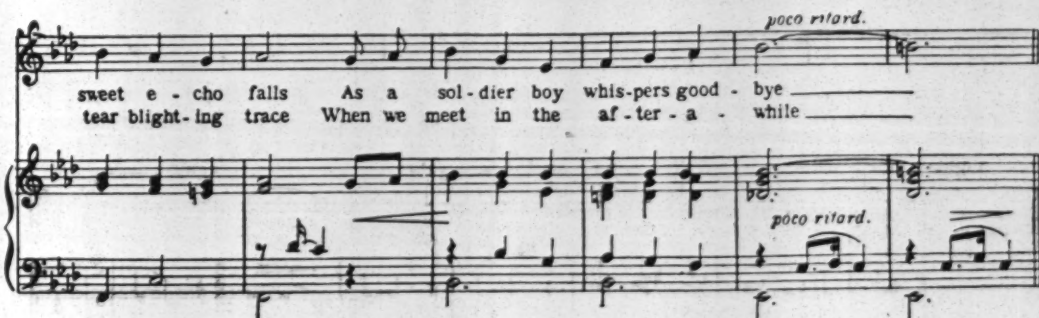
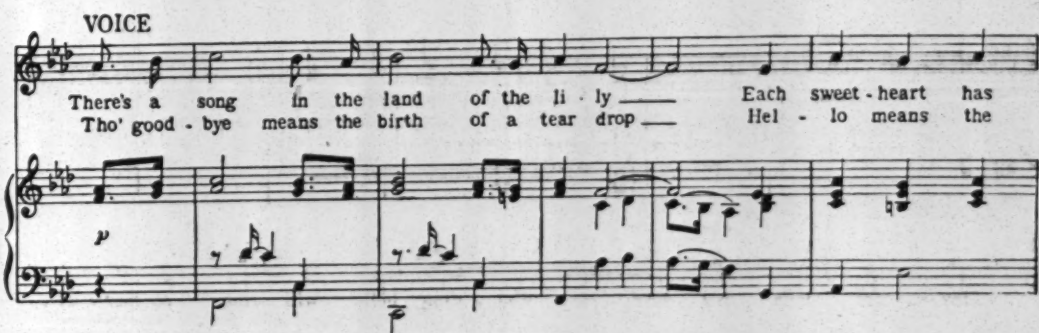
J. H. REMICK & CO., 219 West 46th St., NEW YORK
J. H. REMICK & CO., 137 West Fort St., DETROIT
J. H. REMICK & CO., Majestic Theatre Bldg., CHICAGO
J. H. REMICK & CO., 228 Tremont St., BOSTON
J. H. REMICK & CO., 31 South 9th St., PHILADELPHIA
J. H. REMICK & CO., 908 Market St., SAN FRANCISCO
J. H. REMICK & CO., 522 South Broadway, LOS ANGELES
J. H. REMICK & CO., 322 Washington St., PORTLAND, ORE.
MUSIC DEPT., Kaufman's Big Store, PITTSBURGH
MUSIC DEPT., Powers Mercantile Co., MINNEAPOLIS
J. H. REMICK & CO., 801 Flatiron Bldg., ATLANTA, GA.

(OVER)

Till We Meet Again
SONG

Lyric by
RAYMOND B. EGAN

Music by
RICHARD A. WHITING



Copyright MCMXVIII by JEROME H. REMICK & Co., New York & Detroit

Copyright, Canada, MCMXVIII by Jerome H. Remick & Co.

Propiedad para la Republica Mexicana de Jerome H. Remick & Co., New York y Detroit. Depositada conforme a la ley

JEROME H. REMICK & COMPANY

READY SOON

 A New **LEE S. ROBERTS** Writers
 Song by **J. WILL CALLAHAN** of

"SMILES"
NINE NEW NOVELTIES
"Tackin' 'Em Down"
 GUMBLE-DE SILVA

"When They Do the Hula Hula on the Boulevard"
 BRYAN-LAWRENCE

"Comprenez-Vous, Papa?"
 BRYAN-LAWRENCE

"Germany, You'll Soon Be No Man's Land"
 KENNEDY-BURKE-DEMPSEY-DOWNING

"I've Got the Blue Ridge Blues"
 WHITING-MASON

"Give a Little Credit to the Navy"
 GUMBLE-KAHN-DE SILVA

"We Never Did That Before"
 EDWARD LASKA

"In the Land Where Poppies Bloom"
 VAN-SCHENCK

"You Cannot Shake That 'Shimmee' Here"
 VAN-SCHENCK-WELLS

4-REMICK HITS-4


Here is a song that brings joy to a weary heart—that fills to overflowing the bosom burdened with war-time anxiety. A song that hits on all six cylinders of musical success—for here is music with a capital M—the singingest, smilingest song sensation in a month of Sundays. A success? Well—you should smile. The greatest fox trot ever written.

"TILL WE MEET AGAIN"

 CHORUS *a tempo*

Till We Meet Again 2


I'LL LOVE YOU MORE FOR LOSING YOU AWHILE

"Absence makes the heart grow fonder," "Distance lends enchantment to the view," and all other aged axioms are translated into a newer, more modern meaning in this supreme melody. A song that starts a sob and ends it just that quick. A song that chills and thrills—and, "Though that good-bye kiss breaks my heart, remember this"—sing this song today and learn the sequel to this heart sob. A song with the bouquet of roses—a song that should be on everyone's lips before the season ends.

By EGAN and WHITING

Writers of "Mammy's Little Coal Black Rose," "And They Called It Dixie-land" and "Tulip Time in Holland."

WHEN WE WENT TO SUNDAY SCHOOL

By KAHN and VAN ALSTYNE

A song of school—and the Golden Rule. A song whose every note finds quick accord in the pulse beat and heart throb of childhood memories. A close-up of the day when you were an innocent cut-up. But, here is the chorus—it's easy to read and worth reading:

When your pa was preacher and my ma was teacher,
 We went to Sunday School.
 Over my little hymn book I'd look at you;
 I caught you peeping, too.
 When my dear old mother said, "Love one another,"
 It seemed like a wonderful rule;
 And you're sweeter today than you were, dearie,
 When we went to Sunday School.

A song that will make them stop, look and listen—that increases the heart throbs and makes the eyes glisten.

EVA PUCK is confined to her home with a cold.

Betty Bond is sick-a-bed. She has the grippe.

Lew Reed and the **Wright Girls** are preparing a new act.

Violet Heming is the authoress of a vaudeville playlet.

George Price has been engaged to play in "The Midnight Frolic."

Wanda Lyon has been added to the cast of "She Took a Chance."

Mae Thompson, of "You're in Love" fame, has given birth to a baby girl.

Jeanette Dupre and **Eleanor Wilson** are coming East after a tour of the coast.

Clarence Hibbard, the minstrel, will shortly present a new act in vaudeville.

Marie Hartman last week lost her mother, who died from a paralytic stroke.

Isadora Duncan's pupils will direct the rehearsals of the dances of "The Betrothal."

George O'Brien, of the **Max Hart** office, is sick with an attack of the Spanish influenza.

Frederich Truesdel and **Charles A. Stevenson** are additions to the cast of "Peter's Mother."

Al Leight is now booking the **Grand Opera House** in Brooklyn, six acts and pictures.

Ben Atwell, in advance of "Seven Days Leave" is ill with the influenza in Kansas City, Mo.

The **Four Jazz Girls** have been booked by **Al Leight** for the **Grand Opera House** this week.

Harry R. Hoyt is now with the **Eastern "Oh, Boy" Company** playing the part of **Jim Marvin**.

Jack P. Foy continues to be a feature with his piano playing at the **Plaza**, in **Freeport, L. I.**

Emilie Lea has been engaged by **John Cort** to appear in "Gloriana," starring **Eleanor Painter**.

Joe and Irene Riley were booked upstate in **Kingston** and **Poughkeepsie**, but both houses closed.

Allan K. Foster has returned to the **Shubert** forces as dance arranger for their musical productions.

George Anderson, husband of **Fritzie Scheff**, has been wounded, "degree undetermined," in France.

Evans, Green and **Regal** are laying off in their home town, **So. Bethlehem, Pa.**, until the epidemic is over.

Alexis Kosloff, of the **Imperial Russian Ballet** joined the "Sinbad" Company at the **Casino**, last week.

Henry E. Dixey has been engaged for a play called "The Long Dash," which the **Shuberts** will present here.

Edna Baker is collaborating on a comedy which has been promised the consideration of **Cohan** and **Harris**.

Lieutenant Earl Metcalfe, of the **Sixty-ninth**, former **Lubin** picture star, is back from a year's service in France.

Joe Daly, film department of the **U. B. O.**, has been ordered to appear for medical examination under the new draft.

Ruth Donnelly is rehearsing the part left vacant by the illness of **Kathleen Harris Barrymore** in "The Big Chance."

ABOUT YOU! AND YOU!! AND YOU!!!

Joe Mack broke one of the small bones in his right hand, while playing in a picture with **Harold Lockwood**, last week.

Bert Fitzgibbons, the "nut" comique, has just started a tour of the **Orpheum Circuit**, making the tenth time for him.

Grindell and **Esther** have rented their home in **New Jersey** and have taken an apartment in **New York** for the **Winter**.

Mme. Schumann-Heink assisted **Jack Hazzard's** **Liberty Bond** sale at the **New Amsterdam Theatre** last Saturday night.

W. C. Fields has signed with **Hugh McIntosh** for a twenty weeks engagement in **Australia**, to appear in the **Tivoli** revues.

Charles Sugah-Turner has completed a three-act comedy, entitled "So This Is Love," to be produced later in the season.

William Elliot was confined to his bed for one day last week because of illness for the first time in twenty-five years.

Clara Clemons, wife of **Ossip Gabrilowitsch**, has gone to **Detroit** to continue her speeches on behalf of the **Liberty Loan**.

A. S. Stern has recovered sufficiently from an attack of illness to be at his office in the **Knickerbocker Building** again.

Ballard MacDonald, the song writer, has been ordered to report for military service at **Camp Meigs**, **Washington, D. C.**

Hal Skelley has made such a big hit in "Fiddlers Three" that **John Cort** has placed him under contract for five years.

Anna Case, the grand opera singer, is about to make her debut as a movie star in a picture entitled "The Golden Chance."

Eddie Barto and **Florence Clark**, playing the **Orpheum Circuit** as vaudeville partners, were married in **Oakland** last week.

The **Cameron Sisters** have been engaged by the **Shuberts** to supply a dancing act in their musical comedy, "Miss Simplify."

George Mac Donald of **Malden, Mass.**, formerly known as **Bert Mack** will return to the stage this month after a two years' absence.

Russel D. McNeill of **Kansas City, Mo.**, has been assigned to the **Liberty Theatre** at **Camp Devens** to assist Manager **Harry Cappell**.

Georgie Drew Mendum, whose grandfather left \$100,000, last week lost her legal battle for the appointment of a new conservator.

Jack Dunham and **Sam Edwards** are back in **New York**, playing the **Loew Circuit**, after a two years' tour of the western houses.

Texas McCloud, the **Ward Sisters**, **Mildred Guenther**, the **Marvelous Millers** and **Patsy Delaney** are in the new revue at **Churchill's**.

Harry Evens, of **Evens** and **Sydney**, was taken ill with the influenza at **South Bethlehem, Pa.**, and returned to his home in **New York**.

Riccardo Martin and **Orville Harrold** will be heard at alternate performances of "Tales of Hoffmann" at the **Park Theatre** this week.

Mrs. Thomas Whiffen, has decided to retire at the end of next year, during which she expects to fill an engagement on the legitimate stage.

Robert Mallett and **Tommie Grey**, both former pages at the **Hippodrome**, were reported to have been killed in action in **France** last week.

Flora Finch, the film comedienne, is busily engaged at present breaking in a new vaudeville skit, written for her by **J. Horace Mortimer**.

W. H. Gilmore is a busy director these days. He is managing the rehearsals of "The Big Chance," "Roads of Destiny" and "The Riddle Woman."

Eddie Dunn, of the **Cohen** and **Harris** offices has recovered from a severe attack of the grip and is back at his desk after an absence of two weeks.

Norman Hackett is directing the daily rehearsals of the **Dixie Minstrels** at the **Camp Dix Liberty Theatre**, closed because of the quarantine.

Byron Hawkins, juvenile, closed recently with the "Unmarried Mother" Company and has entered the **Students' Training Corps** at **Harvard college**.

A. G. Andrews has been engaged for an important part in **Robert Hilliard's** production, "A Prince There Was," to be produced later in the month.

Edmund Lowe, last seen on **Broadway** as the **Kentuckian** in "The Walkoffs," has been engaged to play in "Roads of Destiny," opposite **Florence Reed**.

Francis Ford, who quit acting for the **Universal** several months ago, to produce his own pictures, has just finished a new serial, written by **John Clymer**.

Wm. A. Gallagher, who has been a guest at the **Elks' Home**, **Bedford, Va.**, for the past fifteen years, has resigned and gone to his home lodge at **Minneapolis**.

Cornelius Hesterberg, formerly manager of the **Parkside Theatre**, **Brooklyn**, was reported killed in action in **France** last week. He belonged to an infantry regiment.

Jean Mann the **Irish soprano**, who sang at the **Manhattan Opera House** when **Oscar Hammerstein** was the impresario there, has been engaged to play in "Head Over Heels."

Isabelle Lowe and **Tom Richards** have been engaged by the **Shuberts** for the leading roles in "Laugh and Grow Thine," formerly known as "The Melting of Molly."

Eugene and **Willie Howard** gave an entertainment at the **Young Women's Hebrew Association** last week to help purchase and equip an ambulance to be sent overseas.

The seven sixteen-year-old heroines of "The Betrothal" will be **Boots Wooster**, **Winifred Lennihan**, **Flora Sheffield**, **June Walker**, **Gladys George**, **May Collins** and **Harriet Johnson**.

William Devereux now playing the butler in "The Saving Grace," **Cyril Maude's** production, has written a play that **Fred Terry**, the **English actor-manager**, will produce in **London**.

John McCormack, the famous **Irish tenor**, has adopted the ten children of his sister, who, with her husband, lost her life when a ship on which she was sailing was torpedoed near **Ireland**.

Charles Webster has been engaged to play the roles of **Peter Stuyvesant**, **John Hancock** and **Mr. Asquith** in "Freedom," which the **Shuberts** and **Wm. Faversham** will present **Saturday night**.

Anna Wheaton, **Laurie** and **Bronson**, **Hale** and **Patterson's** **Original Dixie Jazz Band**, **Fred** and **Adele Astaire**, **Nat Carr**, **Constance** and **Irene Farber**, **Mlle. Dolci**, **Harry Rose**, **J. C. Nugent**, **Charles Alcoa**, **Acro Brothers** and **Isabel Rodriguez** were

included in the bill of the concert at the **Winter Garden** last Sunday night.

P. W. Heroy, **Eastern Passenger Agent** of the **Central Railroad of New Jersey** is now located in the office of the **United States Railroad Administration**, at **110 West Forty-second Street, New York**.

Benny Piermont, formerly a booking agent with the **Sheedy** office, who left for **France** last March, sends word from the front that he is with the **306th Infantry, A. E. F.**, and is now a sergeant.

Marie Nomicos, a dramatic soprano who has sung in **Moscow**, and who is a native of **Asia Minor**, has arrived in **New York**. She speaks and sings **French, Italian** and **Russian**, but is not familiar with **English**.

Evelyn Hubbel, chaperon at the **Terrace Garden Dance Palace**, has arranged to furnish free dancing instructions each Monday to 100 boys in uniform. She will be assisted by some **Castle House** instructors.

A. H. Kelley formerly connected with the theatrical business as a manager, has arrived in **New York** seeking **Arthur E. Sprague** an actor, but has been unable to locate him. Kelly resides at **355 Pearl St., Brooklyn**.

Howard L. McKinnon, who was a member of the **Greater City Quartette** before entering the army, was reported seriously injured in the recent **Franco-American** advance on the **Champagne** front, three or four weeks ago.

Morris Fitzer, who has had charge of the advertising force at the **Camp Dix Liberty Theatre**, has returned to **Syracuse** to take up again the management of his motion picture houses there, the **Regent** and **Happy Hour**.

Daniel Mayer, the concert director, received a cable from **England** last week announcing the death of his eldest son, **Emile Nicolas**, who died at the **Military Hospital**, at **Portsmouth**, from pneumonia, the result of being gassed.

Marcella Sembrich has returned from **Lake Placid, New York**, to her city home at **Twenty-one East Eighty-second Street**. She has almost completely regained her health which had been poor after her serious illness of last Spring.

Frank Carman, **Polly Moran**, **Tom Lewis**, **Lillian Bradley**, **Solly Cohen** and the trio from **Shanley's Restaurant** appeared at the first concert of the **Ethical Culture Society** last week. Over three hundred men in uniform were present.

John H. Springer, **Charles Burnham**, **Andrew Mack** and **Bessie Clayton** were among the buyers last week at the sale of the effects of the late **Charles E. Rector** at **Smith's Knickerbocker Sales Rooms**. Springer purchased a mahogany throne chair in the style of **Louis XVI** for \$160.

Harry Fermilye is with the automobile convoy with the **American Army** on the **French** front. He is combining his talents as an editor, an actor and a soldier. While not doing his duties in the latter capacity, he is either acting for the benefit of his comrades or assisting with editing "The Radiator," the official newspaper of the **United States Army Ambulance Service**, published at **Lonchamps, France**.

W. K. Dockstader, manager of the **Garrick Theatre**, **Wilmington, Del.**, had the laugh turned on him last week in a crowded barber shop in that city. While waiting his turn **Dockstader** looked the crowd over and declared he did not believe there was any one present who would buy a **Liberty Bond** even if offered to him for \$95. One man asked in a quiet tone if **Dockstader** would sell a bond for the figure named. **Dockstader** replied "yes," whereat the quiet individual peeled off ninety-five perfectly good dollars, turned in his subscription and got his receipt, leaving it up to the theatrical manager to make good the remaining \$5.

To the Vaudeville Artists

The present condition of theatricals is most discouraging and a calamity of this kind must necessarily cause a great hardship to artists all over the country. It comes to us like a thunderbolt out of a clear sky.

Inasmuch as we never had a precedent to guide us, theatrical managers as well as artists were entirely unprepared for this, and after a long summer lay off both are in no condition to stand prolonged idleness. The question arises, "What are we to do?" I fully admit I haven't, up to the present, figured out any proposition to take care of this situation. Each theatre in the different towns have done what they could consistent with their own condition, in caring for those in distress.

This trouble can't last much longer and out of it all will no doubt come some good. The theatrical profession on a whole is a happy-go-lucky sort and calamities of this kind should teach us all a lesson. One solution would be brought about by the working together of every single element in vaudeville—the artist, the manager, the booker, etc., etc. If a fund were started, to be called, let us say, the "Emergency Fund," and to be used only for emergencies, great good could be accomplished and situations like the present one met to the fullest extent. The National Vaudeville Artists was started to prepare for emergencies like the present one. Unfortunately, the N. V. A. is a new organization, has been compelled to spend a good deal of money to make a start, and according to general conviction, has achieved many of its aims and ambitions. If it were a little older it might be able to handle the present situation. As matters stand now, vaudeville people must go along as bravely and cheerfully as they can, stand shoulder to shoulder, and meet conditions with fortitude.

To repeat: out of the present difficulty something good and lasting is bound to come in the way of preparation for unforeseen trouble. I advise that we wait until the present conditions have passed away and that then we all get together and see if we can't prevent a recurrence of any great hardship to vaudeville artists, no matter what emergency may arise in the future. As to the future, if the artists will have confidence in each other and are willing to contribute a small amount each year to be laid aside and invested with the proper safeguard as to its being distributed when needed in the proper way and for the benefit of all, you will have accomplished something that will not only raise the standard of the vaudeville artists, but will save suffering and in the future you will be able to meet the conditions if any similar calamity should occur.

I should like to hear from artists on this subject, also from any that are in immediate need. We expect that most of the theatres throughout the country will open in the next two weeks.

E. F. ALBEE

VAUDEVILLE BILLS

For Next Week

U. B. O.

NEW YORK CITY.

Colonial—Ellmore & Williams—Darrell & Edwards—Four Mortons—Clara Morton—Morton & Glass.

Royal—Mr. & Mrs. Jimmie Barry—Julian Hall—Bessie McCoy & Co.—Fraser, Fimley & Co.—Ruth Royce—Klein Bros.—Watson Sisters.

Riverside—Al & Fannie Stedman—Valerie Berger—Ed Morton—Bessie Clayton—Williams & Wolfus.

Alhambra—"Weaker One"—Swift & Kelly—Harry Hines—Hallen & Fuller—"Birds of a Feather"—Dooley & Rugel—Avon Comedy Four.

BROOKLYN.

Orpheum—Nan Halperin—Kerr & Weston—Minnie Allen—"Hands Across the Sea"—Andrew Mack—Montgomery & Partner.

Bushwick—Kharum—Tarzan—Harris & Morey—McKay & Ardine—Eddie Leonard—"Rest Sellers"—Cook & Savo—Clark Sisters—Mahlinger & Meyers.

BUFFALO, N. Y.

Shea's—Walter Fenner Co.—Lillian Shaw—George McFarlane—Frank Gabby—Mile, Nadij—Sheehan & Regay.

BOSTON, MASS.

Keith's—Harry Langdon—Blanche Ring—Wilson Sisters—Seven Honey Boys—Santi—Josie O'Mears—McKay & Ardine.

BALTIMORE, MD.

Maryland—Frank Dolson & Co.—The Brads.

COLUMBUS, OHIO.

Keith's—Theo. Kosloff Co.—Doe O'Neill—Leo Zarrell & Co.—Whitfield & Ireland—Ben Dooley Co.

CLEVELAND, OHIO.

Hippodrome—"Class of '79"—Bobbie Gordone—Race & Edge—Four Ankers—Four Haley Sisters—El Cleave—Victor Moore—O'Donnell & Blair.

CINCINNATI, OHIO.

Keith's—"Some Bride"—Cates Bros.—James Cullen—Conkley & Dunlevy—Ben Beyer Co.—McDevitt, Kelly & Leavitt.

DETROIT, MICH.

Temple—Aerial Lloyds—Eugene Emmett—Ames & Winthrop—Jane Courthorne Co.—Espe & Burton—York's Dogs—Javedah—Spencer & Williams.

DAYTON, OHIO.

Keith's—Nonette, Clinton & Rooney—"Circus in Toyland"—J. C. Nugent Co.—Adrain, Joe Cook, Les Kellfords.

ERIE, PA.

Colonial—Claudia Coleman—Macard & Bradford—Dooley & Sales—Evelyn & Dolly—Mills & Melton.

GRAND RAPIDS, MICH.

Empress—H. & A. Seymour—Bob Hall—Alfred Latell Co.—Clifford & Wills—Three Rosaires—Howard's Ponies—Adams & Griffith.

HAMILTON, CAN.

Orpheum—Donald Roberts—Lucille & Cockie—"Color Gems."

INDIANAPOLIS, IND.

Keith's—Gene Adair—Alex. McFadyen—Francis Kennedy—Rajah—Marshall Montgomery—Gerard's Monkeys—Maurice Burkhardt.

LOUISVILLE, KY.

Keith's—Harry Green & Co.—Chief Capaulican—Four Boises—James & Bessie Thornton—Mollie King & Co.—Quinn & Caverly—Stanley Gallant Co.

LOWELL, MASS.

Keith's—Doris Lester Trio—Bowers, Walters & Co.—Low Harkins—Clinton Sisters—J. & B. Morgan—Earle & Sunshine—Scotch Lads & Lassies.

MONTREAL, CAN.

Orpheum—Parsons & Irwin—Ball Bros.—Lynn Cowan—Cartmell & Harris—McIntyre & Heath.

PROVIDENCE, R. I.

Keith's—"Somewhere with Pershing"—Sylvia Clark—Rae E. Ball & Bros.—Yates & Reed—Leola Giffie & Co.

PITTSBURGH, PA.

David—The Chadwicks—Lillian Fitzgerald—"Man Off Ice Wagon"—Leon Errol.

PHILADELPHIA, PA.

Keith's—America Ace—Dolly Connelly—Harmon & O'Connor—Lee & Cranston—Retter Bros.—Nash & O'Donnell.

PORTLAND, ORE.

Keith's—Green & Parker—Elida Morris—"The Decorators"—Raymond Wilbert—Richards & Kyle—Hank Bros. & Co.—White's Circus.

ROCHESTER, N. Y.

Temple—Susan Tompkins—The Levolos—Moss & Frye—Wm. Elms—Madison & Winchester—Rosamond & Doherty—Jackson & Cassidy.

TORONTO, CAN.

Orpheum—McIntosh & Maida—Blossom Seeley—J. & E. Dooley—Jim & Martin Harkins—Dorris Date.

TOLEDO, OHIO.

Keith's—"In the Dark"—Weber & Rednor—Herman Timberg Co.—Lady Alice's Pets—Mignon—Bert Wheeler Co.

WILMINGTON, OHIO.

Garrick—Esther Walker Co.

WASHINGTON, D. C.

Keith's—Juliet—Harold DuKane & Co.—Fred Allen.

YOUNGSTOWN, OHIO.

Hippodrome—Van & Schenck—"Reunion"—Maude Earle Co.—Dugan & Raymond—Jessie Standish—Five Pandurs.

ORPHEUM CIRCUIT

CALGARY, CAN.

Orpheum—Gus Edwards' Revue—Swor & Avey—H. & G. Ellsworth—Una Clayton & Co.—Wallace Galvin—Page, Hack & Mack.

DULUTH, MINN.

Orpheum—Christie Macdonald—Paul Decker & Co.—Margaret Farrell—Lander Bros.—Eddie Miller & Penfold—Rodriguez Bros.

DENVER, COLO.

Orpheum—"Where Things Happen"—Mrs. Thos. Whiffen—Lou Halls—Florence Tempest & Co.—Kittaro Japs—Tracy & McBride—Bessie Clifford.

DES MOINES, IA.

Orpheum—Cecil Cunningham—Fern & Davis—"Levitation"—Keane & White—Reno—"Somewhere in France."

KANSAS CITY, MO.

Orpheum—Sarah Padden—Blanton City Four—Maria Lo & Co.—Le Maire & Grouch—Willie Solar—Amoros Sisters—Vadie & Gyl.

LOS ANGELES, CAL.

Orpheum—Mack & Lockwood—Brondel & Bert—Leipzig—Emerson & Baldwin—Losova & Gilmore—Rev. Frank Gorman—Australian Creightons—Creole Fashion Plate—Whipple, Huston & Co.

LINCOLN, NEB.

Orpheum—Robt. T. Haines & Co.—Cervo—Alla Mockova & Ballet—Shaw & Campbell—Leighton Bros.—Eddy Duo—Wilfred Clarke & Co.

MINNEAPOLIS, MINN.

Orpheum—Grace La Rue, Julie Ring & Co.—Margot Francois & Part.—Tina Lerner—Roy Harrah & Co.—Emmelyne—Horace Golden & Co.

NEW ORLEANS, LA.

Orpheum—Berwart Hall Calais—Bert Fitzgibbon—Arnaut Bros.—Bessie Browning—Gardner & Hartman—Gordon & Rie.

OAKLAND, CAL.

Orpheum—Albertina Bach & Ballet—Leichtner Girls & Alexander—Jas. Watts & Co.—Georgall's Trio—Jack Alfred & Co.—Jas. J. Morton.

OMAHA, NEB.

Orpheum—Mile. Dazle & Co.—Conlin & Glass—Gilbert & Friedland—"Gautier's Toy Shop"—Columbia & Victor.

PORTLAND, ORE.

Orpheum—Eva Tanguay—Jas. C. Morton & Co.—Omer Vokes & Duo—Amoros & Jeannette—Friscoe—Florence Duo—Helen Gleason & Co.

ST. PAUL, MINN.

Orpheum—The Sea Wolf—Bence & Baird—Moran & Mack—Barb Twins—Herman & Shirley—Equill Bros.—Courtney Sisters.

SACRAMENTO, STOCKTON & FRESNO, CAL.

Orpheum—Julius Tannen—Mme. Darle Celebrities—Fistel & Cushing—Yvette & Sranoff—Holmes & Wells—Imhof Conn & Corinne.

SAN FRANCISCO, CAL.

Orpheum—"Married by Wireless"—Gallagher & Rolley—Sylvia Loyal & Part.—Smith & Austin—Dickinson & Deagon—Al Herman—Misses Campbell—On the High Seas—Walter C. Kelly.

SEATTLE, WASH.

Orpheum—Helen Trix & Sis.—Walter Brower—Burt Earl Trio—Ford Sisters—Mr. and Mrs. Gordon Wilde—All for Democracy.

SALT LAKE CITY, UTAH.

Orpheum—Girl on Magazine—Flanagan & Edwards—Mellette Sis.—Flaher Hawley & Co.—Eddie Foyer—Heras & Preston.

VANCOUVER, CAN.

Orpheum—Bennett & Richards—"Petticoats"—Lambert & Ball—Merian's Dogs—Kathryn Murray—Dale & Burch—Artistic Treat.

WINNIPEG, CAN.

Orpheum—"Futuristic Revue"—For Pity's Sake—Langhlin & West—Osaki & Taki—Joe Brown—Mullen & Cogan—Jack & Kitty Demaco.

POLI CIRCUIT

BRIDGEPORT, CONN.

Plaza (First Half)—Milton—Loyalty—Grace DeWinters—Song & Dance Revue. (Last Half)—Nita Johnson—The Bingrars.

Poli (First Half)—McRae & Clegg—Catherine Miley—William & Mary Rogers—"Motorboating." (Last Half)—Agustin & Carvin—Mystic Hanson Trio—Hallen & Hunter—Yucatan.

HARTFORD, CONN.

Poli (First Half)—Kimbell & Kenneth—Crowley & Burke—Maurice Samuels & Co.—George & Paul Hickman—Paynton Howard & Lizette. (Last Half)—Sheldon & Sheldon—Quinn & De Rex—Al Tucker—Tiek Tock Girls.

NEW HAVEN, CONN.

Palace (First Half)—Bonita & Hearn—Yucatan. (Last Half)—McRae & Clegg—Pearl Abbott & Co.—William & Mary Rogers.

Bijou (First Half)—Nita Johnson—Mystic Hanson Trio. (Last Half)—Catherine Miley—Loyalty—Song & Dance Revue.

SCRANTON, PA.

Poli (First Half)—Jack & Foris—Wiki Bird—Perhaps You're Right. (Last Half)—Musical Fredericks—Ferraro & Tabbo—Athos & Reed.

SPRINGFIELD, MASS.

Palace (First Half)—Hutton—Pearl Abbott & Co.—Hallen & Hunter—Bombardment of Rheims. (Last Half)—Dancing Cronins—Lony Nasse—Motoring—Calvin & Wood—Paynton, Howard & Lizette.

WORCESTER.

Plaza (First Half)—Dancing Cronins—Herbert Dalton & Florence Hackett—Lony Nasse—The Ringards. (Last Half)—Grace DeWinters—Kimbell & Kenneth—Copes & Hutton—Bombardment of Rheims.

WATERSBURY, CONN.

Poli (First Half)—Sheldon & Lewis—Quinn & de Rex—Al Tucker—William & Mary Rogers. (Last Half)—Frank Monte—Crowley & Burke—Maurice Samuels & Co.—Bonita & Hearn—George & Paul Hickman.

WILKES BARRE, PA.

Poli (First Half)—Musical Fredericks—Ferraro & Tabbo—Athos & Reed. (Last Half)—Jack & Foris—Wiki Bird—Perhaps You're Right.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Elliott & Best—Marlow Sisters—Tilroy & Ward—Catherine Constantine—South & Tobin—Carl McCullough. (Last Half)—Sterling Sisters—Wm. Cahill—Kinkaid Killies—Harry Mason & Co.—Corbett Sheppard & Dunne—Nae Tai Tai.

Boulevard (First Half)—Tommy & Babe Payne—Harry Rose—Rennettes—Clark & Verdi. (Last Half)—Elliott Best—South & Tobin—Chas. Mack & Co.—Weber & Elliott—Chin Son Loo.

Avenue B (First Half)—Adele Oswald—"13 Meadow Brook Lane"—Grindell & Eather. (Last Half)—Calvin & Thornton—Archer & Belford.

Greeley Square (First Half)—Gibson & Hall—Jim Reynolds—Schooler & Dickinson—Rucker & Winfred—Walton & Francis. (Last Half)—Sherwin Kelly—Lowe & Baker Sisters—"Everything but Truth"—Quigley & Fitzgerald—George & May LeFevre.

NEW ORLEANS, LA.

Orpheum—Berwart Hall Calais—Bert Fitzgibbon—Arnaut Bros.—Bessie Browning—Gardner & Hartman—Gordon & Rie.

OAKLAND, CAL.

Orpheum—LeRoy, Talma & Rosco—Eldridge, Barlow & Eldridge—June Mills—Hubert Dyer & Co.

PORTLAND, ORE.

Orpheum—Helen Trix & Sis.—Walter Brower—Burt Earl Trio—Ford Sisters—Mr. and Mrs. Gordon Wilde—All for Democracy.

SALT LAKE CITY, UTAH.

Orpheum—Girl on Magazine—Flanagan & Edwards—Mellette Sis.—Flaher Hawley & Co.—Eddie Foyer—Heras & Preston.

VANCOUVER, CAN.

Orpheum—Bennett & Richards—"Petticoats"—Lambert & Ball—Merian's Dogs—Kathryn Murray—Dale & Burch—Artistic Treat.

WINNIPEG, CAN.

Orpheum—"Futuristic Revue"—For Pity's Sake—Langhlin & West—Osaki & Taki—Joe Brown—Mullen & Cogan—Jack & Kitty Demaco.

DELANCEY STREET (First Half)—Sterling Sisters

Thompson & Herri—Jimmy Lyons—Anna Chandler. (Last Half)—Jim Reynolds—Anna Chandler—Three English Rosebuds.

Lincoln Square (First Half)—Sherwin Kelly—Barlowe & Bennett—"Everything but Truth"—George M. Rosener—Brown Sisters. (Last Half)—Tommy & Babe Payne—Kemp & Rollison—Marlow Sisters—Mack & Lee—Clark & Verdi.

National (First Half)—Nae Tai Tai—White & West—Day & Newell—George & May LeFevre—Weber & Elliott. (Last Half)—Barlowe & Bennett—Guy Woodward & Co.—Rucker & Winfred—Carl Emy's Pets.

Orpheum (First Half)—Chin Lu Too—Olive May—Guy Woodward & Co.—Robbe & Nelson—Venetian Gypsies. (Last Half)—Frawley & West—Jesse & Jesse—Fogg & White—"Sherman Was Wrong"—Carl McCullough.

Victoria (First Half)—Elvera Sisters—Fogg & White—Corbett, Shepard & Dunne—Harry Mason & Co.—Wm. Cahill. (Last Half)—Martin Duo—Beth Challis—Walton & Francis—Schooler & Dickinson—Moran & Wheeler.

Metropolitan (First Half)—Maestro—Dorothy Rose—"Sherman Was Wrong"—Mel Klee—Kin-Kaid Killies. (Last Half)—Eckhoff & Gordon—Tilroy & Ward—Constantine & Dancers.

DeKalb (First Half)—Frawley & West—Jesse & Jesse—Eckhoff & Gordon—Quigley & Fitzgerald. (Last Half)—Gibson & Hall—Thompson & Herri—Rennettes—Robbe & Nelson—Ara Sisters.

Fulton (First Half)—Beth Challis—Archer & Belford—Moran & Wheeler—Ara Sisters. (Last Half)—Maestro—Olive May—Doe & Neville—Venetian Gypsies—Harry Rose.

Warwick (First Half)—Allen & Francis—Milani Five. (Last Half)—Grindell & Eather.

Palace (First Half)—Russell & DeWitt—Calvin & Thornton—Palermo Duo. (Last Half)—Frank & Clara LaTour—Olive May—"13 Meadow Brook Lane."

Orpheum (First Half)—McDonald & Cleveland—Billy DeVere—"Don't Lie to Mama"—Edmunds & Leedom—Harvey Devera Trio. (Last Half)—Killies—Seymour & Seymour—George Randall & Co.—Joe Cook—Cabaret DeLuxe.

Hippodrome—Orben & Dixie—"Chisholm & Breen—Minetti & Sidell.

Franklin Square (First Half)—The Prescotts—Mack & West—Billy DeVere—The Prescotts.

Fall River, Mass. Bijou (First Half)—Killies—Seymour & Seymour—Joe Cook—George Randall & Co.—Cabaret DeLuxe. (Last Half)—George & Lily Garden—McDonald & Cleveland—"Don't Lie to Mama"—Edmunds & Leedom—Harvey Devera Trio.

Leew's (First Half)—Melvira & Hamilton—Rosalee Ascher—Chas. C. Rice & Co.—Barlowe & Hurst—Billy King & Co.

Lyric (First Half)—Norman—Two Little Stars. (Last Half)—Three English Rosebuds—Harry Rose—Brown Sisters.

Montreal, Can. Leew's—Albert & Rogers—Vera DeBassini—"Between Us Two"—Nat Carr—McKay's Scotch Revue.

New Rochelle, N. Y. Leew's—Frank & Clara LaTour. (Last Half)—Milani Five.

Providence, R. I. Emery (First Half)—George & Lily Garden—Phil Davis—Scott & Christie—Cook & Lorenz—The Henninga. (Last Half)—Mason & Morris—Bob Mills—Anderson & Bert—Wilkins & Wilkins—"Miss America."

Springfield, Mass. Palace (First Half)—Mason & Morris—Mack & West—Anderson & Bert—Bob Mills—Wilkins & Wilkins. (Last Half)—The Henninga—Phil Davis—Scott & Christie—Cook & Lorenz.

Toronto, Can. Yonge Street (First Half)—Skating Bear—Ellmore Simonson—Anderson & Golnes—Brown & Barrows—"Who Is He?"—"Little Miss Up-to-Date."

Pantages Circuit BUTTE, MONT. Pantages (First Half)—Navasarr Girls—Bert & Harry Gordon—Juo Quon Tai—Selling's Circus—Barney Williams & Co.

Calgary, Can. Pantages—Adams & Gohl—Fry—American Girls—Stephens & Brunell—Kyra—"Girl in the Moon."

Denver, Colo. Pantages—Creamer, Barton & Sperling—Moratti, Linton & Co.—Jessie & Dottie Miller—Lucy Gillette—Bon Voyage—Farish & Peru.

Edmonton, Can. Pantages—Cannibal Maida—Frank Tinney's Players—McClellan—Carson—Hugo Lutgens—"Art Beautiful"—Laurie Ordway.

Great Falls, Mont. Pantages (First Half)—Jack Goldie—Frankie Rice—Fields & Wells—Chung Hwa Four—The Scrantons.

Kansas City, Mo. Pantages—Gallitt's Baboons—Tally & Hart—Denishawn Dancers—Billy Elliott—Reddington & Grant—Eastman Trio.

Los Angeles, Cal. Pantages—"Oh, You Devil"—Miller, Packer & Selig—Norvellon—Jackie & Billy—Wheeler & Potter—"Red Fox Trot."

Minneapolis, Minn. Pantages—LeRoy, Talma & Rosco—Eldridge, Barlow & Eldridge—June Mills—Hubert Dyer & Co.

Oakland, Cal. Pantages—Britt Wood—Follie Sisters & Leroy—Octavia Handworth & Co.—Zeno, Dunbar & Jordan—Olives—Over the Top Girls.

OGDEN, UTAH.

Pantages (Three Days)—Winton Bros—"Mile-a-Minute"—"Stockings"—Hooper & Burkhardt—Fred Kelly.

PORTLAND, ORE.

Pantages—"Revue Boquet"—Thos. Potter Dunn—Wm. Flemen & Co.—Holmes & Lenore—Werden Bros.

SAN FRANCISCO, CAL.

Pantages—"Help Police"—Detective Keene—American Hawaiian Trio—Cameron, Gaylord & Co.—Krenka Bros.—Austin & Bailey.

SAN DIEGO, CAL.

Pantages—Rokama—Permaine & Shelly—Victoria Trio—"Pretty Soft."

SPOKANE, WASH.

Pantages—Tom Edwards & Co.—Youngers—The Owl—Manning, Feeney & Knowles—Reeves & Gaynor Girls.

SEATTLE, WASH.

Pantages—Great Lean & Co.—King & Harvey—Morse, Moon & Co.—McShane & Hathaway—Juggling Nelson.

SALT LAKE CITY, UTAH.

Pantages—Kuna Four—Empire Comedy Four—Fennell & Tyson—Polly Bass & Co.—Josie Flynn's Minstrels.

TACOMA, WASH.

Pantages—"Oh, That Melody"—Swartz & Clifford—Naw Gray—Mr. and Mrs. Norma Phillips—Kings.

VICTORIA, CAN.

Pantages—John T. Ray & Co—"Love Race"—Green & Pugh—Bullowa Girls—Helen Moretti—Jack La Vier.

VANCOUVER, CAN.

Pantages—"Here Comes Eva"—Morris & Shaw—Jack Gardner & Co.—Sampson & Douchak—Hayasaki Japs.

WINNIPEG, CAN.

Pantages—International Nine—Horvey & Adelaide—Dunkin Girls—Jas. Grady & Co.—Jones & Sylvester—Rives & Arnold.

JUST OUT

LATEST AND GREATEST

THE NEW

McNALLY'S BULLETIN No. 4

Price One Dollar Per Copy

Gigantic collection of 153 pages of all new comedy material containing the grandest assortment that has ever been offered the vaudeville artist in this or any other country in the world.

McN

STARS OF BURLESQUE

FLO AND
AGNES

STANTON SISTERS

CHAS. BAKER'S
TEMPTERS

INGENUE
PRIMA DONNA

GERTRUDE RALSTON

CHAS. BAKER'S
HIGH FLYERS

SECOND SEASON
SOUBRETTE
TEMPTERS

DOLLY WINTERS

AND
SID WINTERS
IN IRISH

PRIMA DONNA
ROSELAND GIRLS

ESTHER ERWIN WOOD

MANAGEMENT
JAS. E. COOPER

ECCENTRIC
INGENUE

SADIE ROSE

SIM WILLIAMS
GIRLS FROM JOYLAND

PRIMA DONNA
OF QUALITY

BETTY POWERS

MAX SPIEGEL'S
CHEER UP AMERICA

FEATURED
PRIMA DONNA

ADA LUM

BERNSTEIN and LEVEY'S
BEAUTY REVUE
DIRECTION—ROEHM AND RICHARDS

GLADYS SEARS

Going Over Seas soon with
the Overthere Theatre League

VERSATILE SOUBRETTE
ECCENTRIC COMEDY

GREENWOOD and NELSON

WITH HENRY DIXON'S
BIG REVIEW

PRINCIPAL COMEDIAN
SECOND SEASON

HARRY SEYON

MAX SPIEGEL'S
SOCIAL FOLLIES

THE GOLDEN
VENUS

LUCILLE AMES

MAX SPIEGEL'S
"CHEER UP, AMERICA"
DIRECTION—ROEHM AND RICHARDS

NEW COMEDIANS
IN BURLESQUE
AND A BIG HIT

RAY READ and BURNS

CHAS. I. M. WEINGARTEN'S
STAR AND GARTER
SHOW

COMEDIAN
With Pennant Winners

LEW LEDERER

SOUBRETTE

GRACE HOWARD

AT LIBERTY
CARE OF CLIPPER

MARCUS MUSICAL
NUMBER ONE COMPANY

MIKE SACKS

STRAND
RICHMOND, VA., THIS WEEK

FEATURED
COMEDIAN

BILLY WILD

SYMONDS and LAKE'S
AUTO GIRLS

EDWARD LAMBERT

The Gentleman Hebrew Comedian, Featured with Max Spiegel's "Cheer Up America"

BABE WELLINGTON

SOUBRETTE—Irrresistible Bunch o' Nerves B. F. KAHN, UNION SQUARE STOCK COMPANY

Al. MARTIN and LEE Lottie

FEATURED COMEDIAN

INGENUE-SOUBRETTE

JOLLY GIRLS 1917-18-19-20

MARIE BAKER

SORREL TOP—BLAZING THE WAY WITH "TRAIL HITTERS"

BERT BERNARD

With Stone and Pillard "Social Maids," working opposite Geo. Stone

BILLY BENDON

DOING STRAIGHT

MAX SPIEGEL'S SOCIAL FOLLIES

"BEAUTY REVUE" IS A SHOW THAT WILL ENTERTAIN

Bernstein and Levey's "Beauty Revue" proved a fine entertainment at the Star last week.

"Stolen Sweets" was the title of the book which was staged by Eddie Dale.

Dale was the principal comedian. He is a funny little fellow, who works fast and hard. He gets many laughs in his scenes, which he puts over well. He is assisted in the comedy by George Barlett, doing a He-brew role.

A great singing and talking straight man is Harry Peterson. This young fellow can dance some, too. He is a great help to the comedians, for, by the way he feeds them, he is partly responsible for many of their laughs. He dresses well and works fast.

Henry Guertin is doing characters.

Ada Lum, a graceful and attractive prima donna, not alone renders her numbers well, but also reads her lines exceptionally capably. She has an air of refinement in her work which stands out, and a nice stage presence. She has a most pleasing person-

ality and wears costumes of unusual beauty. Jean Schaffer filled in as soubrette on account of the illness of Florence Whitford last Thursday night. Miss Schaffer did very nicely, getting her numbers over.

Helen Gibson, a rather attractive young lady, got her numbers over to good effect. Her costumes were pretty.

The chorus worked well and their numbers pleased. The costumes worn by the girls were pretty and in good color scheme.

The "corporation" bit, in which a "spray of generosity" was to be put on the market, had many funny situations and was nicely worked out by Dale, Peterson and Barlett.

The "drunk" bit was put over well by Dale and Miss Lum.

The "cigar" bit was amusing as done by Dale, Peterson, Barlett and Miss Lum.

Guertin and Gibson offered a singing and dancing specialty which was received kindly by the audience.

The "ring" bit went over. Dale, Barlett

BURLESQUE NEWS

(Continued from page 15 and on 27 and 32)

audience seated until after eleven o'clock last Thursday night. SID.

MARGARET SHERIDAN DIES

PHILADELPHIA, Pa., Oct. 12.—Margaret Sheridan died at her home here yesterday of the Spanish influenza. She was buried in Holly Cross Cemetery, this city.

Miss Sheridan was an old-time burlesque woman. She played, in her time, with the May Howard Company, Harry Bryant, Billy Watson, "Cherry Blossoms," "Merry Maidens" and Miner's "Bohemians."

AURALIA CLARK QUILTS

DAYTON, Ohio, Oct. 17.—Auralia Clark has handed her two weeks' notice to Manager Rosenthal of the "Girls of the U. S. A." to close next week in Cincinnati. Miss Clark is one of the most attractive soubrettes on the Columbia Circuit. She is making arrangements to go with another show.

STARS OF BURLESQUE

A. L. S. SMITH

MEET MY FRIENDS: Steve (a Stick-Up Man); Count de Vincent (from gay Paris); David Belasco; Bill Barrymore (an actor); John Philip Sousa; Mr. Harris (an undertaker); Gas. O. Lane (a chauffeur); Poo Pah (a Chinese servant), all with "Follies of the Day."

FRANK LUCY

STRAIGHT

MOLLIE WILLIAMS' GREATEST SHOW

MAE MILLS

THE RAZZ JAZZ GIRL

RUBE BERNSTEIN'S FOLLIES OF PLEASURE

CLYDE J. BATES

PRINCIPAL COMEDIAN

RUBE BERNSTEIN'S FOLLIES OF PLEASURE

ETHEL DEVEAUX

SOUBRETTE

MINSKY'S NATIONAL WINTER GARDEN

HARRY A. DUNCAN

COMEDY ECCENTRIC

IRWIN'S BIG SHOW

MABELLE COURTNEY

BEST PRIMA DONNA ON THE COLUMBIA CIRCUIT
BARNEY GERARD'S FOLLIES OF THE DAY

GATTY JONES

JUVENILE—PENNANT WINNERS.

Direction—CHAMBERLAIN BROWN

MABEL LE MONAIER

WITH BARNEY GERARD'S FOLLIES OF THE DAY
ECCENTRIC SOUBRETTE JOE HOWARD STOCK COMPANY

RALPH (Slim) WORDLEY

Out of Pictures, Into Burlesque

Irwin's Big Show

FASHION PLATE PAIR

BENTON and CLARKE

STRAIGHT AND ECCENTRIC COMEDIENNE

JOLLY GIRLS CO.

CHAS. J. BURKHARDT

The Man with the Funny Slide
BACK IN BURLESQUE

Featured with Hughie Bernard's Americans
THANKS FOR ALL WELL WISHES

ANDY HARER

THE SINGING LEADER

With Barney Gerard's Follies of the Day. Re-engaged 1918-20

ALTIE MASON

PRIMA DONNA—CARE CLIPPER

ANITA MAE SINGING SENSATION

Primma Donna with Simonds & Lake's Auto Girls Management—WALTER MEYERS

RUTH HASTINGS

PRIMA DONNA

MOLLIE WILLIAMS' GREATEST SHOW

DIRECTION—ROEHM AND RICHARDS

EDDIE DALE

Featured Comedian—Bernstein's and Levy's Beauty Review—Seventh Season

SEYMOUR JAMES

KLASSY KOLORED KID

AUTO GIRLS

GERTRUDE LYNCH

The Tanguay of Burlesque

With B. F. Kahn Union Square Stock Co.

DOLLY BENFIELD

SOUBRETTE

MAX SPIEGEL'S SOCIAL FOLLIES

GEORGE SLOCUM

DOING MY TRAMP

WITH ED RUSH'S PARIS BY NIGHT

DIRECTION—ROEHM & RICHARDS

L. WILLIAM PITZER

STRAIGHT MAN "DE LUXE"

RUTH BARBOUR

SOUBRETTE

IRWIN'S MAJESTICS

BILLY CLARK

Juvenile Straight

With Chas. Robinson's Parisian Flirts

Going Over

LESTER DORR

Eccentric Nut Juvenile

Sam Howe's "Butterflies of Broadway"

FRED SEGAL

BRAND NEW ECCENTRIC COMIC. Direction, IKE WEBER. PARISIAN FLIRTS

HALLIE RANDOLPH

Prima Donna—Chas. Robinson's Parisian Flirts—Direction, IKE WEBER

WILLIAM GROSS

WITH DIXON'S "BIG REVIEW"

LETTIE BOLLES

SOUBRETTE

DIXON'S BIG REVIEW

STARS OF BURLESQUE



ROSCOE AILS

ORIGINATOR ONE-FOOTED SLIDE
Fred Irwin's Big Laugh with Majestics

JIM HORTON

The Straight Man With a Real Singing Voice

INNOCENT MAIDS

BABE LAVETTE

Soubrette—Girls from the Follies. Direction—Roehm and Richards

MAE BARLOWE

PRIMA DONNA

GIRLS FROM THE FOLLIES

HELEN ANDREWS

SOUBRETTE—BLUE BIRDS

ANNA ARMSTRONG

INGENUE

GIRLS FROM THE FOLLIES

MEYER GORDON

CLASSY SINGING AND DANCING—JUVENILE

JOLLY GIRLS

CHAS. "RUBE" DAVIS

THE SMILING TRAMP

BEN DUVAL AND LEE SAM

CAUGHT BY SURPRISE

IN VAUDEVILLE

HARRY J. HOLLIS

STRAIGHT

With Harry Hastings Big Show and Dan Coleman

ALICE GUILMETTE

PRIMA DONNA

IDA BLANCHARD

PRIMA DONNA-INGENUE

MILE-A-MINUTE GIRLS

Chas a Figg "Girls of U.S.A." 1917-18-19
Direction JOE HURTIG

MAY BERNHARDT

COMEDienne

With Chas. Robinson's Parisian Flirt

MITTY DEVERE

GRAND ARMY "TAD"

DIRECTION—ROEHM & RICHARDS

INNOCENT MAIDS

KITTY WARREN

BOY SOUBRETTE

TOM SULLIVAN'S MONTE CARLO GIRLS

EARL HALL

DOING STRAIGHT

WITH TOM SULLIVAN'S MONTE CARLO GIRLS

FRANCES CORNELL

PRIMA DONNA

WITH STROUSE & FRANKLYN'S "PIRATES"

JANNELL JANIS

VERSATILE SOUBRETTE

JOLLY GIRLS



HARRY J. CONLEY

PRINCIPAL COMEDIAN

FRED IRWIN'S BIG SHOW

SEASON 1918-1919

VIOLET BUCKLEY

Ingenue Prima Donna

Third Season with Tom Sullivan's Monte Carlo Girls

HELEN ADAIR

Ingenue—Joe Howard Stock Co.

MAYBELLE GIBSON

PRIMA DONNA

AL REEVES SHOW

MABEL MORTON

INGENUE

PAT WHITE GAIETY GIRLS

JOE DAVIS AND ROSS KATHERIN

STRAIGHT

PRIMA DONNA

That Entertaining Pair

Joe Howard Stock Co.

NORMA JEROME

PRIMA DONNA

LIBERTY GIRLS

GEO. E. SNYDER

STRAIGHT

WITH MAIDS OF AMERICA

ARTHUR PUTNAM

STRAIGHT—with PAT WHITE GAIETY GIRLS

PEGGY BRAUNA

PRIMA DONNA

IRWIN'S MAJESTICS

CLAUS & RADCLIFF

ECCENTRIC

Successful—Returned to the Fold

MILE-A-MINUTE GIRLS

NAT FARNUM | JACKIE NELSON

THE YIDDISH COMIC

THE PETITE SOUBRETTE

DIRECTION—ROEHM & RICHARDS

FANNIE ALBRIGHT

Soubrette—Joe Howard Stock Co.

JANE MAY

SOUBRETTE

MAIDS OF AMERICA

SARAH HYATT

Featured Prima Donna

Tom Sullivan's Monte Carlo Girls

SONNY LAWRENCE

Still Singing and Putting Them Over

With Star and Garter Show

ANNETTE LA ROCHELLE

PRIMA DONNA

RUBE BERNSTEIN'S FOLLIES OF PLEASURE

BABE DE PALMER

SOUBRETTE

STAR AND GARTER SHOW

BURLESQUE NEWS

(Continued from pages 19 and 25 and on 32)

UNION SQUARE STOCK PUTS ON GOOD SHOW; SOL FIELDS BACK

A corking good show was offered last week by the Kahn Stock Company at the Union Square Theatre. There were amusing situations, good bits and catchy music throughout, which was highly appreciated by a big house last Friday night.

The comedy was well taken care of by Billy Spencer, Brad Sutton and Mauny Kohler. The latter went on in Frank Mackey's place that afternoon on account of Mackey being taken down with the influenza, the night before.

The first part was called "The Follies" and the "Merry Mermaids" followed. Both were by Billy Spencer and easily passed the Board of Censors.

Spencer, as "Grogan," showed his usual form. Kohler won favor with his Hebrew character. Sutton did a good "rube" as well as several other roles. James X. Francis pleased with his "straight."

Louise Pearson, wearing several new gowns which were pretty, was successful with her numbers and stood out in the scenes.

Gertrude Lynch was seen to much better advantage last Friday evening than at any time we have seen her. She offered songs full of life and put them over well. Her costumes were pleasing to the eye, particularly the black and white one trimmed with fur. This dress was expensive and of artistic design.

Babe Wellington danced and sang herself into favor at once. She is a dandy soubrette and improving each week in her work.

Miss Loraine read her lines nicely and offered an attractive wardrobe.

While Kahn has a great chorus, some of the girls get careless once in a while and in several of their numbers Friday night did not work in unison. The numbers were prettily arranged.

Sol Fields is back on the job again and is putting on his regular work, which was missed while he was away. The scenery was bright, prettily designed and painted in attractive colors.

The "hold up" bit was well done by Spencer, Sutton, Francis and Miss Lynch.

The "knife" bit was amusing as done by Spencer, Francis and Miss Pearson.

The "kiss" bit pleased Spencer, Kohler and Miss Loraine were in it.

The "lovable wife" bit was funny as done by Spencer, Kohler, Sutton and Miss Lynch.

The "shooting" bit went over well the way Spencer, Kohler, Sutton, Francis and Miss Pearson worked it.

There were many more amusing scenes and bits in the show that were well done.

The Union Square still continues to do its share of business, which, last week, held up in spite of the epidemic and loan drive.

SID.

KRAUS TO RUN DRIVE

Sammy Kraus, assistant manager of the Olympic Theatre in his exalted office of Master of the Munn Lodge, No. 190, F. & A. M., has been appointed chairman ex-officio of "Patriot Night," which the Munn Masons are to hold November 16 in the Grand Lodge rooms of Masonic Hall. The proceeds will go to assist the Grand Lodge of the State of New York in its drive for \$1,000,000 in behalf of the Masonic War and Relief Fund.

KAHN ACTS AS BANKER

Ben Kahn is acting as banker in the interest of Uncle Sam.

For the benefit of his patrons, last week he allowed them to buy Liberty Bonds, payable weekly, through the Union Square Theatre Company. Up to Friday he had sold \$3,000 worth.

The buyer will receive the interest accumulated and the principal as soon as the full amount is paid.

LOSES HUSBAND IN WAR

DURHAM, N. C., Oct. 17.—Sergeant Charles Wood, a member of the United States Marines, 78th Company, was killed in action on September 15. His home was in this city.

Mrs. Wood, his wife, is a member of the Joe Howard Stock Company, at the Crescent Theatre, Brooklyn.

YOUNGS TO SAIL SOON

WASHINGTON, D. C., Oct. 19.—Frank Youngs, treasurer of the Gayety, this city, for the last three seasons, but now in the United States Army, leaves for France next month. Young is the fourth box office man of the Gayety to join the colors.

HOWARD AND KELLY PROVED FUNNY AT THE CRESCENT LAST WEEK

"The English Daisies" was the title of last week's show at the Crescent. The book was called "A Day at Newport" and was in two acts.

The principal comedy was in the hands of Tom Howard and Billy Kelly, Howard doing his eccentric "boob" and Kelly doing a "tad." They were very amusing and work well together.

Artie Harris offered a Hebrew role, but as he did not have very much to do, one could hardly judge his ability.

Joe Mason did straight and worked hard last Tuesday night.

Norma Bell was in good voice and put her numbers over with good effect. She reads lines well and did well in scenes. Her costumes were pretty and, in tight, she appeared to advantage.

Mae Belle worked nicely in scenes and offered an attractive wardrobe.

Babe Healey, a shapely little Miss, had lots of "pep" last week and had no trouble getting her numbers over. Her dresses looked well from the front.

Ida Bernard, another soubrette, worked fast and put lots of ginger into her work.

Howard has a great chorus. He has twenty-four young girls who are full of life and work and sing as though they enjoy what they are doing. Their costumes look well, also.

In the "hat" bit, Howard, Kelly, Mason and Harris, worked hard for laughs.

The "echo" bit was done by Howard, Mason and Kelly.

The "photo" bit, three styles, was offered by Kelly, Howard, Harris and the Misses Norma, Bell and Bernard. Howard was funny and Miss Bell worked the scene up capably.

The "ghost" bit was amusing as done by Howard, Kelly and Harris.

The "card game" was liked by the audience as done by Kelly, Howard, Mason and Miss Mae Belle.

Babe Healey won several encores with her "tangle" number, which she put over nicely. The "pick out" number seemed to please. The girls all responded splendidly when called upon to do something.

SID.

HAS ONE MAN IN CAST

"Blutch" Cooper and Billy K. Wells are now working on the new book for Cooper's "Roseland Girls," next season's show.

Cooper is going to offer burlesque patrons something new in this show. It will have fifty-one people in the company, fifty of whom will be women. One man will be in the cast.

COYNE GETS NEWARK HOUSE

NEWARK, N. J., Oct. 21.—The Orpheum Theatre, this city, will open Saturday night, Nov. 2, as a stock burlesque house under the direction of Tom Coyne. Coyne will work in the show and have a first-class company of well-known performers. Henry Nelson will manage the house.

JOELL WORKING FOR U. S.

BALTIMORE, Md., Oct. 21.—Jack Joell, who recently closed a sixty-week stock engagement as character man with the Joe Howard Stock Company, is now working for the Government at the Aberdeen Proving Grounds, Maryland.

B. F. KAHN'S UNION SQUARE THEATRE STOCK BURLESQUE With All Star Cast

BILLY (GROGAN) SPENCER
JAS. X. FRANCIS
LOUISE PEARSON
BABE WELLINGTON

FRANK MACKEY
BRAD SUTTON
LORRAINE
GERTRUDE LYNCH

AND

BIG BEAUTY CHORUS

Address all communications to B. F. Kahn.

ALAMAC THEATRICAL HOTELFormerly the New Regent
JOS. T. WEISMAN, Proprietor

Northwest Corner 14th and Chestnut Sts., St. Louis, Mo.

Theatrical Hostelry, Cafe and Cabaret

Union Help (Member N. V. A. and Burlesque Club) Best Bet on the Circuit

THE BRISTOL HOTEL

W. T. Hassett, Prop.

ROCHESTER, N. Y.
European Plan.

Special Rates to the Production

CALL CALL

Tom Coyne wants good Chorus Girls for his new Stock Company at his Orpheum Theatre, Newark. Opening Saturday Night, Nov. 2nd. Rehearsals commence Wednesday, Oct. 23, at the Orpheum Theatre at 10 A. M. Write, wire or call.

TOM COYNE, Orpheum Theatre, Newark, N. J.

CAN ALSO USE A FEW MORE GIRLS AND PRINCIPALS AT THE CLINTON THEATRE, HEMPSTEAD, L. I.

STARS OF BURLESQUE**EVA LEWIS**

SUNBEAM SOUBRETTE

PETE CLARK'S "OH, GIRL" CO.

DIRECTION—ROEHM AND RICHARDS

FLORENCE WHITFORD

SOUBRETTE

RUBE BERNSTEIN'S BEAUTY REVUE

BASIL BUCK

SUCCESSFUL STRAIGHT

SAM HOWE'S SHOW

ELSIE BRANDONINGENUE—SOUBRETTE { Direction } MINSKY'S NATIONAL WINTER GARDEN
IKE WEBER

Now Comes the Circus, THAT Real Old Fashioned Show

Billy Watson's Beef Trust Beauties**THE PUBLIC BUY IT--THAT'S THE ANSWER**

If you enjoy a Laugh—pay us a visit

If you have a sour taste—stay away

Anyhow it's all in fun.

Columbia, New York, Oct. 28; Casino, Brooklyn, Nov. 4; Empire, Newark, Nov. 11; Casino, Philadelphia, Nov. 18
Want people on account of sickness—BILLY WATSON

ROUTE LIST

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"An Ideal Husband"—Comedy, New York City, indef.
 Anglin, Margaret—Hollis, Boston, Oct. 21-Nov. 2.
 "Business Before Pleasure"—Lyric, Philadelphia, (closed by epidemic).
 "Bringing Up Father At Home" (John Pearson, Mgr.)—Lindsay, Ont., 25; Peterboro, 26; Trenton, 28; Belleville, 29; Perth, 30; Renfrow, 31.
 "Bringing Up Father At Home" (F. V. Peterson, Mgr.)—Salisbury, N. C., 25; Greenboro, 26; Winston Salem, 28; Danville, Va., 29; Roanoke, 30; Bluefield, W. Va., 31.
 "The Better 'Ole"—Greenwich, New York City, indef.
 "Be Calm Camella"—Booth, New York City, indef.
 "Cure for Curables"—Studebaker, Chicago, (closed on account of epidemic).
 "Charley's Aunt"—Anniston, Ala., 25-26.
 "Crowded Hour, The"—Chicago, (closed on account of epidemic).
 "Chu Chin Chow"—Shubert, Boston, Mass., indef.
 "Chinese Puzzle"—Copley Square, Boston, Mass., indef.
 "Daddies"—Belasco, New York City, indef.
 "Everywoman" (Henry W. Savage)—Saskatoon, Sask., Canada, 24-26; Edmonton, 28-30.
 "Everything"—Hippodrome, New York City, indef.
 "Eyes of Youth"—Princess, Chicago, (closed on account of epidemic).
 "Experience"—Shubert-Riviera, New York City, week of 21st.
 "Eyes of Youth"—Loew's Seventh Ave., New York City, week of 21st.
 "Freckles" (J. Reth, Mgr.)—Crooksville, O., 28; Corning, 29; Gloucester, 30; New Straitsville, 31.
 "Friendly Enemies"—Hudson, New York City, indef.
 "Fiddlers Three"—Cort, New York City, indef.
 "Forever After"—Central, New York City, indef.
 "Freedom" (Lee Shubert and Julie Opp Faversham, Mgrs.)—Century, New York City, indef.
 "Friendly Enemies" (with Lew Fields)—Park Square, Boston, Mass., indef.
 "Going Up"—Liberty, New York City, last week.
 "Girl Behind the Gun, The"—New Amsterdam, New York City, indef.
 "Going Up"—Colonial, Boston, Mass., indef.
 "Head Over Heels"—Cohan, New York City, indef.
 "Have a Heart" (Henry W. Savage)—Calgary, Canada, 24-26; Lethbridge, 28-29; Medicine Hat, 30; Swift Current, 31; Moose Jaw, Nov. 1-2.
 "Hodge, Wm.—Studebaker, Chicago, (closed on account of epidemic).
 "Hearts of the World"—Standard, New York City, week of Oct. 21st.
 "I. O. U."—Belmont, New York City, indef.
 "Information, Please"—Selwyn, New York City, indef.
 "Jack o' Lantern"—Colonial, Chicago, (closed on account of epidemic).
 "Keep Her Smiling"—Astor, New York City, indef.
 "Lombardi, Ltd."—Cort, Chicago, (closed on account of epidemic).
 "Leave It to Jane"—Chestnut Street O. H., Philadelphia, (closed by epidemic).
 "Lightning"—Gayety, New York City, indef.
 "Little Teacher, The"—Garlick, Phila. (laying off on account of epidemic).
 "Ladies First" (with Nora Bayes)—Broadhurst, New York City, indef.
 "Mysterious Smith" (P. Smith, Mgr.)—Shamrock, Okla., 24-26; Collinsville, 25-30.
 "Matinee Hero, The"—Vanderbilt, New York City, indef.
 "Maxtime"—Majestic, Boston, Mass., indef.
 "Maxquader, The"—Adelphi, Philadelphia, (laying off on account of epidemic).
 "My Sammy Girl" (Kilroy and Britten, Mgrs.)—Ellsworth, Kan., 25; Abilene, 26; St. Joseph, Mo., 27; Marysville, 28; Belleville, 29; Mankato, 30.
 "Mut and Jeff in the Woolly West" (Joe Pettigill, Mgr.)—St. Johnsbury, Vt., 25; Burlington, 26; Plattsburg, N. Y., 28; Smith's Falls, Ont., 29; Ottawa, 30-31.
 "Mut and Jeff in the Woolly West" (Harry Hill, Mgr.)—Butler, Pa., 25; Beaver Falls, 26; Akron, O., 28-30.
 "Mut and Jeff in the Woolly West" (Billy Barry, Mgr.)—Macon, Ga., 26; Augusta, 28; Dublin, 29; Hawkinsville, 30; Athens, 31.
 "Nude, Ceryl"—Empire Theatre, New York City, indef.
 "Parriage de Figaro"—French Theatre, New York City, week of Oct. 21st.
 "Intel, Robert B.—Boston O. H., Boston, Mass., indef.
 "Got With My Money"—Thirty-Ninth Street, New York City, indef.
 "Gothic But Lies"—Longacre, New York City, indef.
 "Era Comique"—Park, New York City, indef.
 "h. Lady, Lady"—Ye Wilbur, Boston, Mass., Oct. 21-Nov. 2.
 "h. Look"—La Salle, Chicago, (closed on account of epidemic).
 "illy With a Past"—Power's, Chicago, (closed on account of epidemic).
 "issing Show"—Winter Garden, New York City, indef.
 "erkins"—Henry Miller's, New York City, indef.

"Redemption"—Plymouth, New York City, indef.
 "Rainbow Girl"—Illinois, Chicago, (closed on account of epidemic).
 "Rock-a-Bye Baby"—Garlick, Chicago, (closed on account of epidemic).
 "The Riddle Woman"—Harris, New York City, indef.
 "Sinbad"—Casino, New York City, indef.
 "Seven Days' Leave"—Garlick, Chicago, (closed on account of epidemic).
 "Saving Grace, The"—Empire, New York City, indef.
 "Sleeping Partners"—Bijou, N. Y., indef.
 "Sometime"—Shubert, New York City, indef.
 "Stone, Fred"—Colonial, Chicago, (closed on account of epidemic).
 "Stitch in Time, A"—Fulton, New York City, indef.
 "Seventeen"—Plymouth, Boston, Mass., indef.
 "She Took a Chance"—Tremont, Boston, Mass., indef.
 "Twin Beds"—Olympic, Chicago, (closed on account of epidemic).
 "Tea for Three"—Maxine Elliott, New York City, indef.
 "Three Faces East"—Cohan & Harris Theatre, New York City, indef.
 "Tailor Made Man"—Grand, Chicago, (closed on account of epidemic).
 "Three Faces East"—Olympic, Chicago, (closed on account of epidemic).
 "Thurston, The Magician"—Hermanus Bleecker Hall, Albany, N. Y., week, 21-26.
 "Ten Nights in a Barroom"—Fourteenth St., New York City, indef.
 "Under Orders"—Eltinge, New York City, indef.
 "Unknown Purple, The"—Lyric, New York City, indef.
 "Whiteside, Walker"—Princess, Chicago, (closed on account of epidemic).
 "Watch Your Neighbor"—Booth, New York City, indef.
 "Where Poppies Bloom"—Republic, New York City, indef.
 "Woman on the Index"—48th St., New York City, indef.
 "Walk Offs, The"—Morosco, New York City, indef.
 "Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, indef.
 "Ziegfeld Follies"—Globe, New York City, indef.

STOCK

Alcazar Players—Portland, Ore., indef.
 Albee Stock—Providence, R. I., indef.
 Alcazar Players—Alcazar Theatre, Portland, Ore., indef.
 Blaney Stock Co.—Colonial, Baltimore, indef.
 Blaney Stock Co.—Cleveland, O., indef.
 Brownell-Storke Co.—Dayton, O., indef.
 Bishop Players—Oakland, Cal., indef.
 Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
 Castle Square Stock Co.—Castle Square, Boston, Mass., indef.
 Central Square Players—Lynn, Mass., indef.
 Comerford Players—Lynn, Mass., indef.
 Cooper Baird Co.—Zanesville, O., indef.
 Crown Theatre Stock Co. (Ed. Rowland)—Chicago, indef.
 Corson Stock Co.—Chester Playhouse, Chester, Pa., indef.
 Cutter Stock Co. (Wallace R. Cutter, Mgr.)—Salamanca, N. Y., week Oct. 21st.
 Chase-Lister Co.—Gillette, Wyo., Nov. 4-6; Hemingford, Neb., 7-9.
 Dominion Players—Winnipeg, Manitoba, Can., indef.
 Emerson Players—Lowell & Haverhill, indef.
 Empire Players—Salem, Mass., indef.
 Enterprise Stock Co.—Chicago, indef.
 Enterprise Stock Co.—Green Bay, Wis., indef.
 Fassett Stock Co.—Lyric, Hamilton, Can., indef.
 Gardiner Players—Galesburg, Ill., indef.
 Grand Theatre Stock Co.—Tulsa, Okla., indef.
 Gardiner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
 Glaser, Vaughan—Rochester, N. Y., indef.
 Hawkins-Webb Stock Co.—Flint, Mich., indef.
 Hippodrome Stock Co.—Oakland, Cal., indef.
 Hyperion Players—New Haven, Conn., indef.
 Hudson Theatre Stock Co.—Union Hill, N. J., indef.
 Howard-Lorn Stock—National, Englewood, Ill., indef.
 Harrison-White Stock—Bijou, Quincy, Ill., indef.
 Holmes, W. Hodge—Lyceum, Troy, N. Y., indef.
 Jewett, Henry, Players—Copley, Boston, indef.
 Knickerbocker Players—Buffalo, N. Y., indef.
 Keith Stock—Columbus, O., indef.
 Lawrence Players—Majestic, San Francisco, Cal., indef.
 La Salle Stock—Orpheum, Philadelphia, indef.
 Liberty Stock—Stapleton, S. I., indef.
 Liberty Players—Norumbega Park, Boston, indef.
 Liberty Players—Strand, San Diego, Cal.
 Lily Stock Co.—Erie, Pa., indef.
 Luttinger Stock Co.—New Bedford, Mass., indef.
 Mae Desmond Players—Philadelphia, Pa., indef.
 Malden Stock Co.—Malden, Mass., indef.
 Majestic Players—Butler, Pa., indef.
 Minutun Stock Players—Milwaukee, Wis., indef.
 Moser & Johnson Stock—Stapleton, N. Y., indef.
 Morosco Stock—Los Angeles, indef.
 Martin, Lewis, Stock Co.—Fox, Joliet, Ill., indef.
 Nellie Booth Players (Nellie Booth, Mgr.)—Kenyon Pitt, Pa., indef.

Northampton Players—Northampton, Mass., indef.
 Oliver Otis Players (Harry J. Wallace, Mgr.)—Colorado Springs, Colo., indef.
 Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.
 Permanent Players—Lyceum, Paterson, N. J., indef.
 Peck, Geo.—Opera House, Rockford, Ill., indef.
 Pinney Theatre Stock Co.—Boise, Ida., indef.
 Poli Players—Bridgeport, Conn., indef.
 Poli Stock—Poli's Hartford, Conn., indef.
 Phelan, E. V.—Halifax, N. S., indef.
 Pollack, Edith, Stock Co.—Diamond, New Orleans, indef.
 Rumsey, Howard Players—Buffalo, N. Y., indef.
 Roma, Reade, Edward, Keane Players—Jamestown, N. Y., indef.
 Royal Stock Co.—Vancouver, B. C., indef.
 Savoy Players—Hamilton, Can., indef.
 Strand Players—Hoboken, indef.
 Somerville Players—Somerville, Mass., indef.
 Shubert Stock—Shubert, St. Paul, Minn., indef.
 Sned-E-Ker Co.—Salem, Ore., indef.
 Trent Players—Hoboken, N. J., indef.
 Vaughan Glaser Stock Co.—Pittsburgh, Pa., indef.
 Williams, Ed., Stock—South Bend, Ind., indef.
 Wilkes Players—Wilkes, Salt Lake City, indef.
 Wilkes Players—Seattle, Wash., indef.
 Wallace Morgan, Stock—Grand, Sioux City, Ia., indef.
 Williams, Ed., Stock Co.—Sipe, Kokomo, Ind., indef.
 Wigwam Stock Co.—Wigwam, San Francisco, indef.
 Walker, Stuart, Players—Indef.

U. S. LIBERTY THEATRES

(Week October 21)

Camp Devens—First half, "His Bridle Night"; second half, May Ward Co.
 Camp Upton—First half, Blossom Seeley; second half, Vaudeville Show.
 Camp Merritt—Quarantined.
 Camp Dix—"Mercedes" and All-Star Vaudeville Show (all week).
 Camp Meade—"When Dreams Come True" (first half).
 Camp Lee—Not open.
 Camp Jackson—Opens Sunday.
 Camp Gordon—Kitty Francis & Co., first half; second half, "Some Baby" Co.
 Camp Hancock—First half, "Naughty Wife"; last half, "When Dreams Come True."
 Camp Wheeler—Opens Sunday.
 Camp McClellan—Keith's Vaudeville (all week).
 Camp Beauregard—"The Brat" (all week).
 Camp Logan—"Orpheum Follies" Co. (all week).
 Camp Travis—La Salle Musical Stock Co. (all week).
 Camp MacArthur—Woolfolk's Musical Stars (all week).
 Camp Bowie—Quarantined.
 Camp Sill—"Miss Manhattan" (all week).
 Camp Funston—Opens Sunday.
 Camp Dodge—Opens Sunday.
 Camp Grant—Local Vaudeville Show (all week).
 Camp Custer—Vaudeville Show (all week).
 Camp Pike—Max Bloom's Musical Co. (all week).
 Camp Sherman—Al G. Fields' Minstrels, 26-27.

TABLOIDS

"Camp Fire Girls" (Walter Ross, Mgr.)—Clinton, Ind., week of Oct. 20th.
 Empress Musical Comedy Co.—Empress, indef.
 Billy Hall Musical Stock Co.—Portland, Me., Duluth, Minn., indef.
 Kett's Musical Comedy Revue—Orpheum, Grand Rapids, Mich., indef.
 Lord Vernon Musical Comedy Co.—Gem, Little Rock, Ark., indef.
 Lee, James P., Musical Comedy Co.—Strand, San Antonio, Tex., indef.
 Phelps & Cobb's Jolly Pathfinders—Kempner, Little Rock, Ark., indef.
 Valentine's Tex., Quality Maids—Deandi, Amarillo, Tex., indef.
 "Winter Garden Follies"—Rivoli, Ybor City, Fla., indef.
 Wehle's, Billy, "Blue Grass Belles"—Crystal, Waco, Tex., indef.
 Wehle's, Billy, "Kentucky Kernels"—Casino, Ranger, Tex., 14-26.
 Zarrow, H. D., Hipp-Garden—Parkersburg, W. Va., indef.

MINSTRELS

Fields, Al G., Greater Minstrels—Greenville, Miss., 24; Vicksburg, 25; Natchez, 26; New Orleans, La., Oct. 27-Nov. 2.
 Gus Bill's Minstrels—Nashville, Tenn., 25-26; Memphis, 27-28; Clarksdale, Miss., 29; Helena, Ark., 30; Hot Springs, 31.
 "Lady Bountiful Minstrels" (Chas. Wilson, Mgr.)—Annapolis, Va., 25; Petersburg, 26; Norfolk, 28-29; Richmond, 30-31.
 Murphy's Minstrels (John Murphy, Mgr.)—Atlantic City, N. J., indef.
 Rabbit Foot (F. S. Wolcott, Mgr.)—Fort Gibson, Miss., indef.

AMERICAN WHEEL

"Auto Girls"—Star, Brooklyn, 21-26.
 "Beauty Revue"—Olympic, New York, 21-26.
 "Follies of Pleasure"—Plaza, Springfield, Mass., 21-26.
 "Frolics of Nite"—Wrightstown, N. J., 21-26.
 "Girls From Joyland"—Grand, Worcester, Mass., 23-26.
 "Monte Carlo Girls"—Gayety, Brooklyn, 21-26.
 "Pennant Winners"—Empire, Hoboken, 21-26.
 "Trail Hitters"—Howard, Boston, 21-26.

COLUMBIA WHEEL

"Bon Tons"—Majestic, Jersey City, 21-26.
 "Bostonians"—Columbia, New York City, 21-26; Empire, Brooklyn, Oct. 28-Nov. 2.
 Dave Marion's—Hurlig & Semons's, New York City, 21-26; Casino, Brooklyn, Oct. 28-Nov. 2.
 "Follies of the Day"—Park, Bridgeport, Conn., 24-26.
 "Girls de Looks"—Grand, Hartford, Conn., 21-26.
 Harry Hastings—Empire, Brooklyn, 21-26.
 "Hip, Hip, Hoorah Girls"—Casino, Brooklyn, 21-26.
 Lew Kelly Show—Miner's 149th Street, New York City, 21-26.
 "Oh, Girl"—Empire, Newark, 21-26.
 "Star and Garter"—Boston, 21-26.
 "Watson's Beef Trust"—Boston, 21-26.

MANAGER'S WILL MISSING

Boston, Mass., Oct. 17.—The will of the late John B. Schoeffel is still missing and, as the days go by, the mystery of its disappearance deepens.

That the decedent left a will is vouched for by Attorney Thomas J. Barry, who had handled Schoeffel's legal business for many years. At the time of its being made, four years ago, Schoeffel destroyed a previous will, a thing which, according to Lawyer Barry, the manager had done on several occasions, but he never destroyed an old will till the newer one was signed. After Schoeffel's death, when search was made of the apartment, every legal paper imaginable, every deed, contract, letter and in fact every bit of business correspondence and all kinds of legal documents were found in his desks; but there was no will. A feature of much interest in connection with the disappearance of the will is the well-known fact that Al M. Sheehan, for many years business manager of the Tremont Theatre, and Mr. Schoeffel's personal representative for a quarter of a century, is mentioned in the will for a considerable sum, which he will lose if the document is not found.

VICE VERSA

If I were a performer and knew where to get such a complete book of VERY NEWEST comedy material as MADISON'S BUDGET, No. 17, for ONE DOLLAR, I'm pretty sure I'd jump at the chance. Don't let the other fellow beat you to it. JAMES MADISON, 1052 Third Avenue, New York.

For exclusive material to order, call at my downtown office, 1493 Broadway.



PLAYS

New Patriotic For War Time Benefits. Vaudeville Sketches, Stage Monologues, New Minstrel Material, Jokes, Hand Books, Operettas, Folk Dances, Musical Pieces, Special Entertainments, Recitations, Dialogues, Speakers, Tableaux, Drills, Wigs, Beards, Grease Paints and Other Make-Up Goods. Catalogue FREE. T. S. DENISON & CO. DEPT. 17, CHICAGO

MY ORATION ON

"PATRIOTISM"

is excelled by Lincoln's Gettysburg speech only. I want every college, factory and school to have one. It appeals to all educated people. Price 25c. My song, The Flag, 15c. CHAS. COOPER, 1510 Mt. Elliott St., Detroit, Mich.

COMPOSERS

See my lyrics—my best. Have sold to big publishers. Would collaborate with composer of ability and reputation. Rare opportunity for right person. References, J. M. WALKER, Supt. of Schools, Lock Box 114, Hardtner, Kansas.

WIGS and BEARDS

In All Styles and Qualities

THEATRICAL JEWELRY AND SPANGLES, TIGHTS, OPERA HOSE AND STOCKINGS, FANCY BROCADES, GOLD and SILVER TRIMMINGS, and all Goods Theatrical.

High Grade Qualities at Lowest Prices

SAMPLES UPON REQUEST.

J. J. WYLE & BRO., Inc.

Successors to SIEGMAN & WEIL

18 & 20 E. 27th St. New York

Clipper LETTER BOX

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

GENTLEMEN

| | | | | | |
|-----------------|-------------------|------------------|-----------------|------------------|-----------------|
| Ackerman, Harry | Drummond, Cecil | Green, A. W. | Leonzo, Harry | Mokelke, Ed | Schutter, H. R. |
| Beach, Jas. M. | Dunseith, Jas. K. | Howard, Tom | Lloyd, Arthur | Moore, Herbert | Sullivan, Neil |
| Bellows, A. E. | Eisenberg, G. B. | Healey, Eddie J. | Loyal, Al | Menkin, Mr. | Sharrocks, The |
| Besser, Manny | Farnum, Teddy | Hinkle & Mae | Leahy, Chas. R. | McLeod, Tex | Tiers, Anthony |
| Burk, Wally | Gaden, Garland | Joell, Jack | La Telle, A. J. | McManus, Geo. | Thayer, Jos. |
| Clark, Don | Gilbert, Billy | Kent, Richmond | Lester, Hugh A. | Pidbank, Dan | White, W. L. |
| Craig, Richy | Goodrich, Wm. | Kane, J. M. | Lowest, Walter | Poole, Ernest T. | Willard, Tom |
| Dunbar & Turner | Glasgow, Jas. | | | | |

LADIES

| | | | | | |
|-----------------|------------------|------------------|-------------------|--------------------|-----------------|
| Alberta, May | Conrad, Mrs. Ar- | Clements, Hor- | Fox, Grace C. | La Cour, Maria | Sherman, Lois |
| Agar, Maude | thur | tonse | Fox, Josephine | Leslie, Eva | Thompson, Betty |
| Berg, Josephine | Cleveland, Hazel | Donley, Anna | Gray, Grace | McAlpine, Jennie | Walton, Elsie |
| Bennett, Grace | Court, Mar- | Dunn, Peggy | Hilton, Helen | O'Neil, Peggy | Ward, Babe |
| Bord, Miss M. | guette | De Vere, Dorothy | Howard, Bunnie | Raymond, Babe | Wooden, Loretta |
| Barry, Dixie | Cavanaugh, | Hall, Bobby | Howe, Bobby | Ryan, Mrs. Dan | Wheeler, Ruth |
| Berry, Irene | Lucille | Jones, Lillian | Kingsley, Georgia | Sadler, Ethel | Wood, Peggy |
| Brooks, Besie | Cements, Eloise | Everett, Ruth | Keene, Lillian | Sterling, Kittie | White, Beneta |
| | | Farinella, Maria | | Sautelle, Victoria | |

DEATHS IN THE PROFESSION

In beloved memory of our only sister, **HATTIE**, who departed this life on Tuesday, October 15th, 1918.

May her soul rest in peace.

HARRY L. and DAVE NEWMAN

PRIVATE HARRY J. MOSELEY died October 12th at the Base Hospital, Camp Meade, as the result of double pneumonia following influenza. He was thirty years old and previous to his entrance into the army was connected with the theatrical profession for the past ten years. He last played in vaudeville in an act entitled "As It May Be." Funeral services were held October 16th. He was buried in Chester, Pa., his home town, with military honors.

MRS. A. H. HARDESTY, known professionally as Molly Baily, died at St. Joseph's Infirmary, Houston, Texas, last week as the result of injuries from a fall at her home. Mrs. Hardesty was eighty-two years old at the time of her death. She is survived by four sons, Eugene, Allie, Willie and Fred, who will operate her interests under the name of the Baily Southern Shows.

GEORGE DOOLIN, formerly with the Melody Four, died October 11 at the home of his parents in Rochester, N. Y., age 26 years. Besides his parents, his brothers Arthur P., William J. and Eugene Lee Doolin, survive.

SEGT. DAVE CHASE died September 24 at Camp Lee, Petersburg, Va., from pneumonia. The deceased was well known in stock and vaudeville before he entered the service, and was also a member of the Green Room Club. Segt. Chase was in the Officers Training Camp and expected to make his commission in December.

GENIA DE ARIA GRAFF, formerly a member of the Metropolitan Opera Company, contracted Spanish influenza and died after it developed into pneumonia, at the Base Hospital at Camp Humphreys, Virginia, last week.

LEAH HAMILTON, of the Sam Howe "Butterfly of Broadway," burlesque company, died Oct. 16 of Spanish influenza. Her husband is in the service "over there."

EUGENE STRATTON, popular black-face comedian and dancer, whose real name was Ruhlman, died at Christ Church, Hampshire, England, last week. He was fifty-seven years old. Stratton made his first appearance at Shelby's in Buffalo and later became a head liner. He was married to a daughter of the late "Pony" Moore.

ALBERT A. ELLIS, son of Mrs. Perkins Fisher, died suddenly in Cleveland, O., Oct. 7. Services were held Oct. 7, attended by his mother and family.

MARY ISABELLE RYAN, who was a trapeze performer, sixty-three years old, died last week at her home at 241 West forty-third street. She is survived by two daughters who have played in vaudeville, Lillie and Anna Kenwick. Funeral services were held Friday at the Campbell Funeral Church, Sixty-sixth street and Broadway.

MRS. ANNA KATHERINE ISAACS, wife of Frederick Isaacs, proprietor of the New Haynes Hotel, Springfield, Mass., died Sept. 27 of Spanish influenza and was buried at Greenfield, Mass. She was thirty-four years of age at the time of her death. Mrs. Isaacs was well known in show business.

J. W. Campbell, formerly advance man with Downing's Circus, died last week at the Elks Home, Bedford, Va., and was interred in Elks' Rest in the local cemetery.

D. B. Hodges, formerly advance agent for Buffalo Bill, died at the Elks' Home, Bedford, Va., Oct. 17, age eighty-eight. His remains were sent to Chicago for burial in the Elks' Plot.

Shoji Tanaka, a Japanese actor who chiefly for his dope fiend impersonations, died at Bellevue Hospital on Sunday of Spanish influenza. He was thirty-two years old.

Robert Matthews, known to the theatrical world as "Bobby," and known especially for his dope fiend impersonations, died Sunday, Oct. 20, at his home, 2304 Broadway. He was forty-five years old and was born in Cincinnati and leaves a widow, Lily Matthews, an actress. The deceased was a member of the Friars and Elks and his funeral will probably be held under the auspices of the latter organization. Harry Weber was his manager. Matthews was to have reported at Washington regarding an invention of a device for airplanes in the near future.

Harold Lockwood, the leading juvenile of the Metro, died Sunday of pneumonia, which developed from a case of Spanish influenza, at the Hotel Woodward. His body was taken to the Campbell Funeral Church where services were held on Tuesday. All day Sunday a steady procession of friends visited the church and more than eight hundred people, including practically every motion picture star in New York, saw the body, which was interred at the Woodlawn Cemetery.

Harold Lockwood was being starred in a series of films. Two of these had been completed and the first scene in the third, "The Yellow Dog," was finished when he was taken sick a week ago last Tuesday. As late as Friday night it was thought that he would pull through, but on Saturday he experienced a change for the worse and all hope for recovery was lost.

LIZA LEHMANN, composer and song writer, died last week at her home in London, Eng., aged 50 years. She studied music in Rome and Wiesbaden, appeared as a soprano singer for nine years, and in 1894 was married to Herbert Bedford. The following year her famous song cycle, "In a Persian Garden," after Fitz-Gerald's verses from Omar Khayyam, was first sung in London by Mme. Albani. Hilda Wilson, Ben Davies, and David Bispham. She also composed "The Daisy Chain," songs from "Alice in Wonderland," a light opera, "The Vicar of Wakefield," and a musical comedy, "Sergeant Brue," as well as Shakespeare songs, piano pieces, and incidental music for plays.

WANDA CHRISTY, secretary of the American Play Company, died October 17 at her home in Jersey City, N. J., from pneumonia. Miss Christy began her theatrical work under Mrs. H. C. De Mille. When John W. Rumsey organized the American Play Company she became his private secretary and from that advanced to the position of secretary of the company.

CHARLES CROZAT CONVERSE, composer of "In Fruhling" and other overtures and symphonic works used by Theodore Thomas, Anton Seidl and other orchestral directors, died October 18 at his home in Englewood, N. J. Converse also wrote and composed hymns among which were "What a Friend We Have in Jesus," and "God for Us." The deceased was in his eighty-sixth year.

FLOESSIE M. JONES, who owned and operated every legitimate and picture theatre in Waukesha, Wisconsin, contracted influenza, and when it developed into pneumonia, died.

GEO. W. TOWNSEND

In "KING BOLO"

AN ORIENTAL MUSICAL COMEDY SURPRISE—6 PEOPLE

WILL

AL

GRUNDY & YOUNG

TWO CHAUFFEURS

Singing, Dancing and Comedy

Direction—HARRY SHEA

JOHN K. NEWMAN & CO.

In "Our Boys" Up-to-the-Minute, by Chas. H. Smith

DIRECTION—GENE HUGHES

WANTED

FOR AL. G. FIELD GREATER MINSTRELS

At All Times. Singers, Comedians, Dancers, Musicians. Address Al. G. Field, As per route in this paper.

NEW YORK THEATRES

BELASCO

Theatre, West 44th St. Eve.

8.30. Mats. Thurs. & Sat. 2.30.

DAVID BELASCO PRESENTS

DADDIES

A New Comedy by John L. Hobbs.

Charles Dillingham Presents

"EVERYTHING"

at the

HIPPODROME

A Mammoth Musical Spectacle by R. H. Burnside.

Mats. Daily. Best Seats, \$1.

GEO. M. COHAN Theatre, B'way, & 43rd St. Eve. at 8.20. Mats. Wednes- day & Saturday, 2.20.

HENRY W. SAVAGE OFFERS

MITZI

In a gay new play with music.

"HEAD OVER HEELS" Book and Lyrics by Edgar Allan Woolf.

B. F. KEITH'S PALACE

Broadway & 47th St.

Mat. Daily at 2 P. M.

25, 50 and 75c.

Every Night

25-50-75-\$1-\$1.50

GERTRUDE HOFFMANN.

Frisco, Whiting & Burt.

Johnny Dooley, Ethel Clif-

ton & Co., Cummings &

Fermoye, Dix, Norton &

Coral Melnottes, Stampede

Riders, Mang & Snyder.

NEW AMSTERDAM Theatre, W. 42d St. Eve. 8.15.

Mats. Wed. & Sat. 2.15.

KLAW & ERLANGER'S NEW MUSICAL COMEDY

THE GIRL BEHIND the GUN

LIBERTY Theatre, W. 42nd St. Eve. at 8.20. Mats. Wed. & Sat., 2.30.

COHAN & HARRIS present

GOING UP

BIG MUSICAL HIT.

Book & Lyrics by Otto Harbach & James Mast-

gomery. Music by Louis A. Hirsh.

HUDSON W. 44th St. nr. B'way. Eve.

8.30. Mats. Wed. & Sat. 2.30.

"A Million-Dollar Success."—Globe.

A. H. WOODS Presents

LOUIS SAM MANN AND BERNARD

in FRIENDLY ENEMIES

By Samuel Shipman and Aaron Hoffman.

ELTINGE Theatre, West 42nd St. Eve.

at 8.30. Mats. Wed. & Sat. 2.30.

A. H. WOODS PRESENTS

UNDER ORDERS

A Dramatic Novelty with

SHELLEY HULL & EFFIE SHANNON

EMPIRE B'way & 40th St. Eve. 8.15.

Mats. Wed. & Sat. at 2.15.

CHARLES FROHMAN PRESENTS

CYRIL MAUDE

In C. Haddon Chambers' Comedy

THE SAVING GRACE

Theatre, W. 42nd St. W. of

B'way. Eve. at 8.20. Mats.

Wed. & Sat. at 2.30.

A. H. WOODS PRESENTS

MARJORIE RAMBEAU

In "WHERE POPPIES BLOOM"

OLYMPIC

14th St., Near 3rd Ave

This Week

BEAUTY REVUE

Next Week—AUTO GIRLS

BROOKLYN THEATRES

CASINO THEATRE

THIS WEEK

HIP HIP HOORAY GIRLS

Next Week—DAVE MARION'S

GAYETY THEATRE

THIS WEEK

MONTE CARLO GIRLS

SUNDAY CONCERTS

Booked by MORGANSTERN

Gaiety Theatre Bldg., New York

STAR

Jay ar. Fulton St. Mat.

AUTO GIRLS

Every Sunday 2 Big Concerts

Wrestling Every Tuesday

Next Week—PENNANT WINNERS

CRESCENT Fulton and Flatbush Aves.

Phone, Main 6888

THE PRIZE WINNERS

SUNDAY SMOKING CONCERTS

Wrestling, Tuesday; Amateurs, Friday; Army

and Navy, Monday; Dance Contest,

Thursday.

BOSTON THEATRES

BOWDOIN SQ. THEATRE

BOSTON, MASS.

VAUDEVILLE ACTS

WANTED, TWO WEEKS IN BOSTON

Write AL. SOMERBY, Manager

HAZEL E. ALGER

"THE KENTUCKY GIRL"

Prima Donna Chas. Waldron's "Bostonians"

First Time in Burlesque

COLUMBIA THIS WEEK

EMPIRE, BROOKLYN, NEXT WEEK

Vaudeville Acts! Do you want to play United Time?

SEE JAMES S. MILLER

(Formerly Assistant
to Eddie Darling)

WHO IS NOW LOCATED WITH

SAM SHANNON

NONE 140 West 42nd Street, New York

(INC.)

Bryant 400

NONE

**TOO
BIG**

WHERE HE IS IN A POSITION TO HANDLE ALL VAUDEVILLE ACTS

**TOO
SMALL**

Managers, please look us over in the new act
MY DAUGHTER'S HUSBAND.

**FIRST NEW YORK
APPEARANCE**

HARRY HOLMAN & CO.

B. F. KEITH'S ROYAL THEATRE, NEW YORK, THIS WEEK

DIRECTION—THOS. J. FITZPATRICK

DID YOU GET YOUR COPY?

"AMERICA, the LAND WE LOVE THE BEST"

By O. P. WOODWORTH. The March Song Hit That Inspires and Thrills.

NOTICE—If you have written for a copy and did not get it, please write again, as we had a big lot of mail accidentally destroyed, and your letter may have been in this lot.
Prof. Copy Free. Prof. Copy and Orchestration, 10c. Band Arrangement, 25c.
Professionals:—When in Chicago, Call at Room 61, Grand Opera House Bldg. Harry L. Alford Will Look After You.

THE MAX CLARK COMPANY, (Incl.) Music Publishers, Macomb, Ill.

MABEL THE BELLDAYS BILLY

Wholesale Laughter Dealers, in an Original, Versatile Comedy Creation,

introducing **"THE LADY OF THE FALLS"**

Direction—ROSE & CURTIS

**Read the
Clipper Letter List**

THERE IS A PUNCH AND A THRILL IN

"EVERY EYE IS ON YOU"

Stirring words. Catchy music. Great for any act.
Orchestrations or professional copies to all recognized performers.
Send for this song Now. You can stop the show.

EDGEWATER MUSIC CO., Dept. A 5825 WAYNE AVE., CHICAGO

JOHNNY SINGER

And His DANCING DOLLS

KEITH'S COLONIAL, NEW YORK, THIS WEEK

Direction—Aaron Kessler

CAROLINE MEREDITH

SCENIC SONG SUCCESSES

THE MUSICAL SEELEYS

Direction—JOE MICHAELS

October 23, 1918

THE NEW YORK CLIPPER

31

BOB MILLS

THE BOY WITH THE SUNNY SMILE IN VAUDEVILLE

JOE BEA BRADLEY & EARLE

"THE TIDD-LE-WINKS"
U. B. O. TIME Direction, NAT SOBEL

M'LISS & CO. IN THE IRISH MUSICAL COMEDY TIMMY'S COLLEEN

STOVALL SEDGWICK SEYMOUR 3 RED HOTS

In "Darktown Kapera"
Singing, Dancing and Comedy Talk—In Vaudeville

WIKI HAWAIIAN ENTERTAINER DIRECTION—PAT CASEY

MAX HAZEL McDONALD AND CLEVELAND "CLASSY CONVERSATIONALISTS" LARRY BRIDGES Direction—JOE MICHAELS

ESTELLE SULLY The Black-Eyed Susan of Vaudeville Formerly Five Sullys. Direction—Bruce Duffie

CHAS. LOWE & BAKER SISTERS

In Musical Comedy Bits
IN VAUDEVILLE

JOSEPHINE RENE FRANCIS & WILSON DIRECTION—SAMUEL BAEKOWITZ

BABE ANDERSON presents MAJOR, MINOR and SCALE 3 girls, 3 violins and a special drop

BELLE JAMES BRANDON & TAYLOR The Girl and the Yodeler—Playing U. B. O. Direction—Smith & Hughes

AUSTIN MAX GOETZ AND DUFFY Manufacturers of Melody and Mirth Direction—Jack Lewis U. B. O.

MERVYN CYLDE LE ROY & COOPER "TWO KIDS AND A PIANO." Dir.—MAX HART IRVING BRANSON HANDLES THE LAYING OUT FINE

MATT BILLIE KENNEDY AND FAY

BITS FROM MUSICAL COMEDY
IN VAUDEVILLE

ED ED ROWLEY & MULLEN

Comedy Talks, Singing and Dancing
IN VAUDEVILLE

Frank-Rose & Thorn-Olive

A Sparkling Spatter of Song and Chatter
DIRECTOR—ALF. T. WILTON

JIMMIE AIMEE COLLINS & NOBLE

In Comedy Oddity "Green and Gray." By John P. Mulgrew. Special Drop.

"PEGGY"

Some Dog! Nuf Sed

Harry Fraser & Edward Finley IN "SKIRTS" A MELODRAMATIC NOVELTY BY RITA WELMAN

FRANK SHERMAN SINGING, TALKING AND COMEDY IN VAUDEVILLE

FIELD BARNES XYLOPHONIST IN VAUDEVILLE

JOE BARRETT & RYNO JACK Singing Military Travesty BATTLE OF FORT LIMBURGER

RUTH GOODWIN THE SINGLE GIRL WITH THE DOUBLE VOICE

BOB & ELVA STANLEY COMEDY WIRE ACT Direction—LEVEY & JONES

KENDALL'S AUTO DOLL THE MAIDEN OF MYSTERY The World's Best Mechanical Doll Act Direction—Jack Flynn

MORGAN SADA BROWN & SIMMONS Coming in a New Act by Joseph Byron Totten

MR. PIPP & MR. PEPP "A COUPLE OF Highbrows"

VIOLET & LEWIS COMEDY NOVELTY AERIAL NEW ACT TO THE EAST

E. PAUL ESTELLE SOUTHE & TOBIN VAUDEVILLE SPARKS IN HARMONY Direction—JAMES PLUNKETT

NEWS OF THE EPIDEMIC

(Continued from page 3)

CHICAGO IS HOPEFUL

CHICAGO, Oct. 19.—It is the general belief among theatrical managers that all places of amusement in this city, closed last Tuesday because of the epidemic, will reopen Oct. 28, even though the theatres in the rest of the State remain closed. This feeling of optimism probably results from the fact that the commission in charge of the closings has not deemed it necessary to close the public schools and also because the authorities seem to have the "flu" situation well in hand. At any rate, the various shows playing at the local theatres at the time the houses were ordered closed are staying in the city. Among the attractions affected are the following:

"The Crowded Hour," which only gave one performance at the Al. H. Woods Theatre before it was stopped; William Hodge in "A Cure for Curables," playing at the Studebaker; "Oh, Look," with the Dolly Sisters and Harry Fox, at the La Salle; Walker Whiteside and Tyrone Power, in "The Little Brother," at the Princess; Fred Stone in "Jack o' Lantern," at the Colonial; "Three Faces East," at the Olympic; "The Rainbow Girl," at the Illinois, playing its last two weeks; "Lombardi, Ltd.," at the Cort; "Polly with a Past," with Ina Claire, at Powers, and "Rock-a-Bye Baby," which was to have opened tonight at the Garrick.

WILL PAY EMPLOYEES

HARRISBURG, Pa., Oct. 18.—Wilmer and Vincent, owners of three local theatres, today announced that they will keep their employees on the payroll although every theatre in the city is closed because of the influenza epidemic. In announcing the new program, C. Floyd Hopkins, general manager of the Colonial, Majestic and Orpheum, the three Wilmer and Vincent houses, said:

"Just at present theatres are pretty quiet places and, in order that our employees, now forced out of work by the epidemic, would not have time to worry themselves into the disease, we have devised the plan of turning them over to the Government. Every employee who works seriously and industriously trying to sell bonds between now and the end of the drive will receive his or her salary, based perhaps on the amount of bonds sold. But the minimum is put at \$100 worth of bonds a day. There isn't anyone on the payroll who has the slightest fear about losing his salary."

DETROIT SHUTS UP

DETROIT, Mich., Oct. 21.—All places where public gatherings are held here, with the exception of schools, factories and stores, were closed Saturday night in accordance with Governor Sleeper's order, in order to check the spread of the influenza.

The order followed a meeting of the State Board of Health in Lansing, Friday night. Churches will remain open, but not for services, while spectators will be barred from court sessions.

The legitimate houses affected are the Garrick, where "Ask Dad" was to have played, and the New Detroit Opera House, where "A Tailor Made Man" was to play. The burlesque houses affected are the Gayety, showing "Puss-Puss," and the Cadillac, playing the "Orientals." The motion picture houses forced to remain idle are the Broadway Strand, the Liberty, Miles, Majestic, Washington, Adams, The Campus and the Madison. The vaudeville houses closed are the Temple and the Orpheum.

TORONTO CLOSED SATURDAY

TORONTO, Canada, Oct. 19.—All of the places of amusement in this city were closed tonight because of the Spanish influenza. The attractions at the theatres were: "The Kiss Burglar," at the Alexandra; Richard Carle, at the Princess, and vaudeville at Shea's, Loew's and the Hippodrome.

DE RUE BROTHERS CLOSE

The De Rue Brothers, minstrels, have been compelled to close their show since all theatres in western New York State and Pennsylvania have been shut on account of the epidemic.

"DAREDEVILS" CLOSE

WASHINGTON, D. C., Oct. 19.—With the general order which has resulted in the closing of all local theatres here during the career of the influenza epidemic the First World's Congress of Dare Devils has been ordered closed.

The Dare Devils, who were showing at the American League Park here, left for New York, where the show will reorganize for a road tour which will begin as soon as conditions return to normal.

The Dare Devils are under the management of D. D. Schreyer with Sydney Wire as business manager and Burns O'Sullivan as general director and general announcer. Herman Klotz, formerly treasurer at the Broadway Theatre, New York, was auditor with the show, and Curly Judge was at the head of the mechanical department.

OSCAR HAD AN IDEA

Oscar Hammerstein last week suggested to the Liberty Loan Committee a new idea for raising money in future loans. Hammerstein suggested that every newspaper in the country which charges two cents for a copy raise its price to five cents for a stated period, turning the extra three cents over to the Government. He has figured out that approximately \$250,000 a day might be raised in this manner, which could be turned in to the Treasury of the United States as a gift of the people.

WINDSOR, CANADA, CLOSES

WINDSOR, Canada, Oct. 20.—Theatres, churches, schools and all other meeting places were ordered closed here today because of the Spanish influenza epidemic, which has visited this city. Mayor Tuson issued a proclamation on Saturday in which he advised all people who have not been affected by the disease to remain in the sunlight as much as possible. All new cases were brought to the Hotel Dieu. The extent of the disease and its effects have not yet been determined.

HIP GETS BIG FLAG

The largest American flag ever made now hangs before the Hippodrome and will remain there for the next three months. The emblem was sewn by 500 patriotic employees of the Royal Tailors, in Chicago. It was first unfurled at the United States War Exposition in Grant Park, Chicago, on Labor Day. The flag, which measures eighty by one hundred and sixty feet, will again be placed in the hands of the Government in three months.

CARUSO HAS TO CANCEL

ST. LOUIS, Oct. 20.—Caruso, who was booked to sing here for the first time in eight years at the Coliseum, was forced to cancel his concert engagement because of the "flu" epidemic. October 30 is the date now set for his concert, at which time it is expected that the ban will be lifted. His program will be concluded with "The Star-Spangled Banner."

STAMFORD "DOG" TOWN CLOSED

STAMFORD, Conn., Oct. 17.—A resolution was adopted at a special meeting of the Board of Health yesterday prohibiting sessions at schools, churches, theatres and all other places where people are wont to congregate, until further notice.

Stamford has been the nearest "dog town" to New York for several seasons.

THEATRE TREASURER STRICKEN

BINGHAMTON, N. Y., Oct. 16.—Charles S. Donley, treasurer of the Stone Opera House, was found unconscious in bed in his room last week suffering from the influenza, and was removed to the hospital in a serious condition.

CARLE CALLED OFF MATINEE

TORONTO, Can., Oct. 19.—Richard Carle called off the matinee of "Furs and Frills" which he was to have given here on Wednesday owing to poor business. The epidemic, which closes all houses here tonight, was the cause.

WANTS MOVIES OPEN SUNDAYS

CHARLOTTESVILLE, Va., Oct. 16.—Lieut. Colonel J. A. Cole, commanding the Students' Army Training Corps at the University of Virginia has asked Mayor Haden to permit the motion picture theatres of this city to open on Sunday afternoons and evenings.

SPAUN SHOW LAYING OFF

The Byron Spaun show has been laying off since Oct. 5, owing to the influenza. The show is booked through Pennsylvania, and will reopen as soon as the ban is lifted.

GASLESS SUNDAYS ENDED

WASHINGTON, D. C., October 18.—Fuel Administrator Garfield today lifted the ban on the use of gasoline for pleasure-motoring east of the Mississippi, the west never having been affected. In removing the ban Dr. Garfield stipulated that if the shortage in gasoline becomes threatening he will renew it.

REPLACES FLORENCE REED

BOSTON, Oct. 21.—Marjorie Wood has succeeded Florence Reed in "Chu Chin Chow." Miss Wood was seen here a season ago in "Yes and No."

BURLESQUE NOTES

Coccia and Amata, and Duval and Lee have closed with Hasting's show.

Julius Bookbinder has closed as agent of Sam Williams' "Girls from Joyland."

James E. Cooper and Mrs. Cooper are spending ten days at Mt. Clemens, Mich.

Gresler and Lee closes with "Oh Girl" company at the Empire, Newark, Saturday night.

Hazel Lorraine is ingenue of the Hasting's Big Show. She is playing the Amata Coccia's part.

The Clinton Theatre, Hempstead, Tom Coyne's burlesque stock house, opens Saturday night.

Betty Blondell and Amey Gagan, two heavyweights, joined "Watson's Beef Trust" at Waldron's Casino, Boston, this week.

Manager Frank Abbott produced a big act called "Living Art Studios," which he

is offering in addition to his show at the Crescent this week.

Leo Stevens is producing and working in a stock company at the Kempner Theatre, Little Rock, Ark.

Broadway Rigler, last season with "Hello America," has been wounded somewhere in France. He was a member of the 307th Infantry Band.

Eddie Daley, featured comedian of the "Beauty Revue," was given a large theatre party by the Keystone Lodge of Masons at the Olympic, Monday night.

Mark Lea, Joe Cunningham and J. Francis Reynolds are working for the Adams Express Company in Baltimore during the time the Folly is closed.

Frank Mackey, of Kahn's Union Square, was taken ill last Thursday night with influenza, and is confined to his home. Manny Kohler, of the "Best Show in Town," jumped into his place. Kohler's show was laying off in Albany.

TENNEY the Originality Vaudeville writer. Acts, sketches, and monologues that have "punch," "pep," and the "get-across" in them. Reliable, reputable, and original. Call or write. ALLEN SPENCER TENNEY, 1499 Broadway, New York City.

STARS OF BURLESQUE

SAMUEL KLINE

Singing and Dancing Straight

Rube Bernstein's Follies of Pleasure

At Liberty—JACK JOELL

Character Comedian and Producer.

See ROEHM & RICHARDS

CARRIE FINNELL

SOUBRETTE

JOE HOWARD STOCK COMPANY

BABE HEALY

LITTLE NUT SOUBRETTE

JOE HOWARD STOCK CO.

EMMA KOHLER

VOICE, FORM AND CLASS

PRIMA DONNA

JOE HOWARD STOCK CO.

ALFARETTA SYMONDS

SOUBRETTE

IRWIN'S BIG SHOW

JOE DOLAN

Doing Straight for a Real Comedian—Billy Gilbert, and Girls from Joyland

MANNY BESSER

In Hebrew

Direction—Ike Weber

Max Spiegel's Social Follies

MOTION PICTURES

SENATE CHANGES TAX ON HOUSES

BRINGS IN 5-CENT THEATRES

The U. S. Senate Finance Committee finished on October 11, its deliberations on that part of the revenue bill which had to do with admissions and dues, passed by the House of Representatives. Instead of levying a tax of two cents on every ten cents or fraction thereof, a tax of one cent will be levied on each five cents or smaller fraction. Under this scheme, the five cent houses are brought under the provision of the proposed law and fifteen cent houses are relieved of one cent of the tax on them.

The matter of tax on film rentals has been passed up until a latter date. The latter tax scheme may be rejected and the tax remain as it now is on film footages.

The section of the bill covering the tax on seating capacity has not yet been reached by the committee. The text of the bill follows:

TITLE VIII.—TAX ON ADMISSIONS AND DUES

Sec. 800. (a) That from and after November 1, 1918, there shall be levied, assessed, collected, and paid, in lieu of the taxes imposed by Section 700 of the Revenue Act of 1917—

(1) A tax of 1 cent for each 5 cents or fraction thereof of the amount paid for admission to any place on or after such date, including admission by season ticket or subscription, to be paid by the person paying for such admission;

(2) In the case of persons (except bona fide employees, municipal officers on official business, persons in the military or naval forces of the United States when in uniform, and children under twelve years of age) admitted free or at reduced rates to any place at a time when and under circumstances under which an admission charge is made to other persons, a tax of 1 cent for each 5 cents or fraction thereof of the price so charged to such other persons for the same or similar accommodations, to be paid by the person so admitted;

(3) Upon tickets or cards of admission to theatres, operas, and other places of amusement, sold at news stands, hotels, and places other than the ticket offices of such theatres, operas, or other places of amusement, at not to exceed 50 cents in excess of the sum of the established price therefor at such ticket offices plus the amount of any tax imposed under paragraph (1), a tax equivalent to 10 per centum of the amount of such excess; and if sold for more than 50 cents in excess of the sum of such established price plus the amount of any tax imposed under paragraph (1), a tax equivalent to 50 per centum of the whole amount of such excess, such taxes to be returned and paid, in the manner provided in Section 904, by the person selling such tickets;

(4) A tax equivalent to 50 per centum of the amount for which the proprietors, managers, or employees of any opera house, theatre, or other place of amusement sell or dispose of tickets or cards of admission in excess of the regular or established price or charge therefor, such tax to be returned and paid, in the manner provided in Section 904, by the person selling such tickets;

(5) In the case of persons having the permanent use of boxes or seats in an opera house or any place of amusement or a lease for the use of such box or seat in such opera house or place of amusement (in lieu of the tax imposed by paragraph (1)), a tax equivalent to 20 per centum of the amount for which a similar box or seat is sold for each performance or exhibition at which the box or seat is used or reserved by or for the lessee or holder, such tax to be paid by the lessee or holder; and

(6) The price (exclusive of the tax to be paid by the person paying for admission) at which every admission ticket or card is sold shall be conspicuously and indelibly printed, stamped, or written on the face or back thereof, together with the name of the vendor if sold other than at the ticket office of the theatre, opera, or other place of amusement. Whoever sells an admission ticket or card on which the name of the vendor and price is not so printed, stamped, or written, or at a price in excess of the price so printed, stamped, or written thereon, is guilty of a misdemeanor, and upon conviction thereof shall be fined not more than \$100.

The bill will probably be finally passed upon and reported out within the near future, judging by the present outlook.

STRONG CAST SUPPORTS LOVE

Montagu Love is supported by a strong cast in the new World picture, "The Hand Invisible."

Virginia Hammond, late leading woman with E. H. Sothern, George Le Guere, starred and featured by a number of the leading producing companies; Marguerite Gale, starred and featured in several productions; Martha Mansfield, featured a number of times; Muriel Ostriche, a star of established reputation, and Kate Lester, also a featured player, are in his support.

GOVERNMENT RUSHING FILMS

A new laboratory is being installed to expedite the furnishing of war pictures by the Bureau of War Photographs, of the Division of Films, at Broadway and Manhattan Street.

New pictures will hereafter come direct from France to New York, instead of coming to Washington first, in order to do away with delay.

SELECT STARS ARE BUSY

All five Select stars are busy now. Constance Talmadge is working on "A Lady's Name." Clara Kimball Young is busy on "The Road Through the Dark." Norma Talmadge is making "The Heart of Wexona." Alice Brady is working on "Her Great Chance," and Marion Davies on "The Belle of New York."

SCHWAB TO BE FILMED

Charles M. Schwab will be seen in the Blackton picture "Safe for Democracy." The scenes in which he will appear, together with E. N. Hurley, chairman of the United States Shipping Board Emergency Fleet Corporation, are laid at the shipyards of the Submarine Boat Corporation.

ADD PRINCIPALS TO CAST

Raymond Bloomer and Christian Rub have been added to the cast of "The Belle of New York" as leading man and comedian, respectively. The film will feature Marion Davies. "The Belle of New York" will follow "The Burden of Proof" as the next Select release with Miss Davies.

LAYS IN PAPER SUPPLY

The World Picture executives have prepared for the paper shortage by laying in a large supply for lithographs. The World people were quick to foresee trouble and have thirty completed negatives for films, while the other corporations are making a dash for the coast to get work done.

CLOSE "AMERICA'S ANSWER"

As a result of the influenza and the subsequent closing of the theatres where "America's Answer" was booked, the dates of the war picture have been cancelled and it is probable that the film will not be seen again until it is released to the motion picture houses.

COMPLETE SCREENCRAFT PICTURE

The first picture of the Screencraft Corporation has been completed and will soon be released. "The Prodigal Wife," as it is called, was directed by Frank Reicher and features Lucy Cotton and Mary Boland.

FOX HAS TWO NEW ONES

William Fox has produced two new pictures, "Ali Baba and the Forty Thieves" and "Fan Fan," which, it is said, will rival the Follies. Both will be distributed about Thanksgiving time.

WILL DIRECT FILMS

Mme. Alice Blache has been engaged to direct a series of pictures for Leonce Perret. The first picture will be from a scenario by himself which has not yet been named.

BIG THEATRES NOT AFFECTED BY SHUT DOWN

PLENTY OF FILM AVAILABLE

The large Broadway picture houses will not be seriously inconvenienced as a result of the decision of the leading film producers not to manufacture or release any new features during the next couple of weeks, according to the viewpoint held by showmen in touch with the situation.

There are many re-issues available, in addition to pictures produced by independent concerns that through lack of an opening have been laying dormant for some time, it was pointed out by a prominent New York exhibitor. Films that have heretofore been passed by in the rush for "names" are now being eagerly sought by exhibitors throughout the New York territory, and the few cities remaining open, and as a result prices have taken an upward trend.

The smaller houses that are forced to take what is left after the larger theatres have taken their pick of what the market affords, will be hit harder by the present conditions than the big theatres.

This is owing to the fact that the big places will draw a certain percentage of business because of their elaborate musical programmes, no matter what sort of film entertainment they provide, while the little fellow must depend exclusively on his film attraction to bring in the money.

GOLDWYN STARTS MOVING

By next Sunday, a trainload of equipment and properties of the Goldwyn Pictures Corporation will be on its way to the newly leased Goldwyn studios in Los Angeles, California, and on Nov. 1, the company will take formal possession of the big plant.

Tom Moore has been at work in the new studio for several days and with his leading woman, Ora Carewe, has enacted a number of scenes in "Go West Young Man." Mae Marsh left last Saturday for the coast. Mabel Normand will leave shortly. Madge Kennedy will have her vacation before she leaves, while Geraldine Farrar will not go west until the closing of the opera and concert season in April.

Hobart Henley and the Rex Beach Company, including Frank McIntyre, have finished the film on which they have been working for several weeks, "Too Fat to Fight," and will go to the coast as soon as the new production has been cut, although Mr. and Mrs. Beach will leave late in November. Pauline Frederick will follow in a fortnight. Samuel Goldfish, president of the company, will not go until late in November.

Hugo Ballin was the first of the producing staff to leave. The casting department will leave, but the scenario department will remain in New York. Distribution will be handled from New York, as well as the advertising, accounting and publicity.

FILM FLASHES

Mollie McConnel has completed her fourth consecutive film for the Universal.

Madge Kennedy has started work on her latest feature, "Primrose," by Cosmo Hamilton.

Adda Gleason plays the title role in Thomas Dixon's latest production, "The One Woman," soon to be released.

George Holt, one of the best known screen villains, is seriously considering giving up acting and starting on the directing end.

Bennie Ziedman, Douglas Fairbanks' representative, is sick in Chicago.

The Educational Film Corporation coal feature is now being edited.

Luther Reed, author of "Thirty Days," has been commissioned a lieutenant.

Henry Warwick has been engaged to play the colonel in "The Better Ole."

Lina Cavalieri will appear in "A Woman of Impulse" at the Rivoli this week.

Hampton Del Ruth has been engaged to write scripts for Sunshine comedies.

Lois Wilson will be seen as the sweetheart of J. Warren Kerrigan in "Three X Gordon."

"A Wee Bit Old" and "A Smash-Up in China" will be the next Robert Bruce releases.

William Desmond will head the program at the Rialto during this week in "Pres-tenders."

Dustin Farnum will soon be seen in a picture based on "A Man in the Open," by Robert Pocock.

Monte Katterjohn has announced from the coast that he is about to start producing for himself.

Agnes Marc has been added to the stock company of the Famous Players-Lasky Corporation on the coast.

Walter Hiers, the fat boy on the screen, has been engaged by Thomas Ince to appear in Paramount-Ince pictures.

Albert Capellani left for the coast last Saturday to finish work on Nazimova's latest picture, "The Red Lantern."

May Allison and her supporting cast are doing exteriors in her new Metro production, "Thirty Days," a comedy.

Josie Sedgwick has been devoting every minute of her time selling bonds from her motion picture tank, "Victory."

Florence Reed is being starred in a picture now being produced at the studios of Tribune Productions Incorporated.

Mae Marsh is recovering from an attack of the grip and will be able to leave with the other Goldwyn stars for the coast.

Claire Whitney will play the role of Molly Preston in Metro's forthcoming patriotic drama, "The Man Who Stayed at Home."

George D. Wright, author of "Mexico Today" and D. W. Gobbett, are making good progress on their new Mexican tropical pictures.

Dan Donnellan, for the past year a branch manager for Mutual at Minneapolis, has been appointed manager for that concern at Chicago.

The twelfth episode of "A Stranger From the Sea," called "Hands Up," featuring Ruth Roland, will be released the week of October 27.

Billie Ritchie, Hugh Fay and Sylvia Day will carry the main parts in "The Fatal Marriage," the Sunshine comedy to follow "Mongrels."

Emmy Wehlen has completed work on her newest film, "Sylvia on a Spree," under the direction of Harry L. Franklyn, assisted by Frank Warren.

May Robson, wife of the late Stuart Robson, plays the role of a squaw in "The Good Indian," to be distributed by W. W. Hodgekisson Corporation.

Marguerite Fisher is featured in "Fair Enough," Edward Sloman's latest production. Jack Mower and Bull Montana also have prominent parts in the cast.

Kitty Gordon is at work at the Brunton Studios in Los Angeles in her first United Picture Theatres feature picture founded on Blenau's Red Cross romance "The Nurse's Story."

Madge Evans, the nine-year-old World picture star, to date has sold \$751,000 worth of Liberty Bonds. As a reward, she is to be commissioned a general in the American Brigade.

Bert Lytell's newest Metro picture, "The Spender," is not quite finished, due to weather handicaps. A few scenes still remain, but will soon be completed, as the weather is now satisfactory.

C. S. Trowbridge succeeds George Bowles as manager of the merged departments of the Department of Feature Films of the Division of Films and Community Section. The latter has resigned to go to France.

FEATURE FILM REVIEWS

"LAFAYETTE, WE COME!"

Leonce Perret. 5 Reels.

Cast

Leroy Trenchard.....E. K. Lincoln
Therese Vernicul.....Dolores Cassinelli
Leroy's mother.....Ethel Winthrop
Leroy's father.....Emmet C. King
The Marquis.....Ernest Maupain
The Marquise.....Valentine Petit Perret

(Additional cast of 200 minor players)
Story—Produced by Leonce Perret.

Remarks

Leroy Trenchard, an American boy composer, becomes heart-broken at the disappearance of his sweetheart, Therese Vernicul. At a concert for the Red Cross he is struck by the resemblance of the eyes of Princess Sonia to those of his sweetheart. He suspects that Therese and the Princess, who is always veiled, and who later turns out to be a German spy, are the same. He enlists and is later made blind by a Hun weapon. In a French hospital he is cared for by Therese. When he finds out who she is, he pushes her from him and she is called away on a secret mission before she can clear away the complications.

Leroy has his eyesight restored by a successful operation and visits the Count de Varville, who receives him as his son. He writes a letter to his parent's home, assuring them that the American boys will return with a love that will bind all of the Allies. As the letter is being read, Generals Foch, Haig, Diaz and Pershing appear at the tomb of Lafayette. Finally Wilson appears. The letter closes with an inscription reading, "As soon as I heard of America's independence my heart was enlisted." This fades into a scene showing General Pershing at the tomb of Lafayette making his famous speech, "Lafayette, We Come!"

The clouds above the tomb then break and the sons of Washington are seen sweeping down side by side with those of Lafayette. Leroy, now at Nice, on sick leave, reads of a reception to be given to the Princess Sonia. He manages to be with her alone and discovers that she is Therese. He leaves her in a rage. He reads later that Princess Sonia has been executed and finds out from the brother of Therese that the latter has been used to help catch Sonia's accomplices because of the resemblance between her and Sonia. A reconciliation is brought about and the picture closes with a scene called "The Forge of Victory," symbolizing that the welded strength of the Allies must result in a world peace by an Allied victory.

Box Office Value

Full run.

"WHEN DO WE EAT?"

Paramount. 5 Reels.

Cast

Nora.....Enid Bennet
James Watterson Forbes.....Al Ray
Ma Forbes.....Gertrude Clara
"Soup" McCool.....Jack Nelson
"Pug" Hennessy.....Robert McKim
Martin Grub.....Frank Hayes

Story—Comedy melodrama. Written by G. Gardner Sullivan. Directed by Fred Niblo. Featuring Enid Bennet.

Remarks

"When Do We Eat?" is a light picture which also has moments of excitement. Nora, a little friendless waif, is playing with an Uncle Tom's Cabin company that is struggling for existence. One night, the sheriff of a small town where the performance is being given, breaks up the show. She slaps that official and boards an outgoing freight train. On her way out of town she finds a tramp in her hiding place and, greatly alarmed, gets off at a small town called Wattleville.

Here she falls into the hands of the town marshal, who arrests her as a suspicious person. But is rescued from the village jail by kindly old Ma Forbes, who owns a small farm. The latter takes Summer boarders. But the most important person at her place is her son, James, a cashier in the village bank. He is puffed up over what he considers an important position and although he falls in love with Nora, does not proclaim it, attempting to conceal it in a superior attitude.

Two other boarders, Hennessy and McCool, a pair of thieves, in Wattleville to rob the bank, are also at the boarding house. In order to get James into their toils, they teach him how to play poker and rob him of \$300. He pays this from the bank funds.

Meanwhile, the order comes from higher up that "Velvet" Mary, the best girl safe opener in the profession, is in town to help the game along. Nora, who has received a confession from James, sees an opportunity to defeat the crooks. She accompanies them to the bank in the role of "Velvet" Mary, opens the safe for them, and, when they have the plunder, gives the alarm. They are forced to give up their gains, including James' poker losses. James' position in the bank then becomes stronger and he and Nora decide to be married.

Box Office Value

One day.

"THE WOMAN WHO GAVE"

Fox. Six Reels.

Cast

Colette.....Evelyn Nesbit
Andrien Walcott.....Irving Cummings
Don Walcott.....Robert Walker
Prince Vacarra.....Eugene Ormond
Della Picard.....Dorothy Walters
Rudolph.....Russel Thaw

Story—Dramatic. Written by Kenean Buel, staged by Isola Forrester, featuring Evelyn Nesbit.

Remarks

"The Woman Who Gave" is not very appropriately named. For that matter, neither are Andrien and Don, two American artists.

Colette is a model, posing for Andrien Walcott, an American artist. Prince Vacarra, of Romella, sees the picture and falls in love with her. Despairing of winning her affections, he decoys her to his home, where he forces her to marry him, according to his native ceremony, which makes her his slave. They go to Romella, where he is called to war, and, after a year passes, a son is born to her. Meanwhile, the Walcott brothers have returned home and Andrien is grieving over his unfinished masterpiece. His eyes are falling him and he is almost blind.

Vaccarra returns from the war when his son is six years old and takes his wife and child to America. There, he tries to make her dance at his shameless banquets, and, when she refuses to be thus humiliated, causes her to faint from his brutality. As a punishment for her insubordination, he takes her to a lodge in the Adirondacks, which happens to be near the bungalow of the Walcott brothers. Vaccarra directs his brutality on his wife and child and she feels him with a lighted lamp, which sets the house on fire. She then flees out into the night and seeks refuge with the Walcotts, and Vaccarra is suspected of having murdered his wife.

Colette, realizing that she is partly the cause of Andrien's blindness, pawns her jewels through her maid in order to pay for his operation. Vaccarra traces her and attempts to hurl her boy off a cliff. Andrien, recovering from the effects of the operation, shoots Vaccarra and saves the boy. He then proclaims his love for Colette and they agree to be married.

The picture is sensational, in fact too much so, and the brutality of the Romellan Prince is exaggerated.

Box Office Value.

One day.

"SNOBS"

Paramount. Five Reels.

Cast

Barney Clabber.....Victor Moore
Ethel Hamilton.....Anita King
Laura Phipps.....Constance Johnston
Phipps.....Ernest Joy

Story—Comedy - Melodrama. Written by George Bronson Howard, directed by Oscar Apfel and featuring Victor Moore.

Remarks

"Snobs" was released in 1914 under the same title but has been re-edited and is to be put out again.

Barney Clabber is a poor milk driver. One day he meets Ethel Hamilton, with whom he falls in love. Phipps, a lawyer, meanwhile has found out that, without knowing it, Clabber is heir to a Dukedom and \$20,000,000. He plans to have his sister marry Clabber. To this end he has Clabber black-jacked and taken to his home, where Laura Phipps attempts to ensnare the innocent Clabber, but without success.

When Clabber discovers his fortune, he takes up a suite in an expensive hotel. But he is in a strange environment. He behaves without the polish of the other people, and dresses much too gaudily. He gives a party one night at which he realizes that the people with whom he is chumming are fawning upon him for his money and title and are mere snobs. He deserts the crowd and returns to his milk route, where Ethel finds him and, of course, they agree to marry.

The story is flighty and exaggerated atrociously.

Box Office Value.

One day.

R. R. NEHLS GOES WEST

CHICAGO, October 20.—R. R. Nehls, manager of the American Film Company, Incorporated, has left for the Pacific Coast after a hurried consultation with president S. S. Hutchinson. Spanish Influenza is the direct cause, but business affairs in Los Angeles were not secondary.

LEO WOOD IN VAUDEVILLE

Leo Wood, the songwriter composer of "That's What God Made Mothers For" and other well known songs is appearing in vaudeville in conjunction with Gertrude Rose.

He is singing several of his own songs.

NEW ACTS AND REAPPEARANCES

(Continued from pages 9 and 18)

DIAMOND AND BOYNE

Theatre—Eighty-first Street.

Style—Songs and dances.

Time—Sixteen minutes.

Setting—One.

Diamond and Boyne, man and woman, present a routine of songs and dances, interspersed by patter.

The act opens with the woman at a Red Cross booth, at which she is supposed to be an attendant. The man enters and a bit of conversation follows. Then the man offers a dance, which contains several of the more difficult steps usually associated with Russian dancing troupes. As a dancer he ranks with the best. The girl follows with a song entitled "Take Off a Little Bit." This is accompanied by the taking off of considerable wearing apparel. The undressing business just stops short of the danger line. The audience, however, liked the song and the business that went with it, and took the trouble to express their appreciation in no uncertain terms.

The singer, by the way, presented a decidedly attractive appearance in black silk tights, over which was worn a sou-brettish sort of short skirt. A double song, with a lively dance by the couple for the finish, sent the act off to a solid applause hit. The turn possesses lots of class and should be able to fill any sort of a spot on a big time bill.

H. E.

EASTMAN AND MOORE

Theatre—Proctor's Fifty-tenth Street.

Style—Singing and talking.

Time—Fifteen minutes.

Setting—Two (Special).

Eastman and Moore, man and woman, offer a pleasing routine of songs and talk incorporated in a skit which seems to have been constructed especially for the purpose of displaying their vocal talents. A special drop in two is utilized as a background for the slight story contained in the piece, which treats of a civil engineer who loses his way and seeks information from a gypsy. The drop contains a tent and wagon, which furnish opportunities for entrances and exits during the course of the act.

The man has a powerful baritone voice, which shows evidences of the best of training. The woman owns a pleasing soprano voice and delivers her numbers with excellent expression. At the finish, the supposed gypsy turns out to be a movie actress. After the audience is made aware of this, the pair sing Tosti's "Good-bye," which makes a first-rate closing selection.

The act should find plenty of work under normal conditions in the better class houses.

H. E.

SMITH AND KAUFMAN

Theatre—Greenpoint.

Style—Talking and singing.

Time—Nineteen minutes.

Setting—In one; special.

Opening before a drop depicting the exterior of a cafe, Smith, as a policeman, enters and "stands off" the bartender for a drink. Kaufman then enters attired in a dress suit and high hat, slightly under the influence of liquor. Cross-fire talk of the bright, snappy kind follows, and brought forth numerous laughs. A double comedy song is then put over with telling effect and registered a deserved hit. More comedy talk follows that is both timely and well delivered, and after this the policeman exits and Kaufman delivers a short monologue pertaining to marriage that contained a few good punches. Smith then enters dressed in evening apparel, and both indulge in a ballad.

As a two-man act these boys can easily hold down an early position on most any bill, and they do not indulge in any war talk.

J. D.

"OH, AUNTIE"

Theatre—Eighty-first Street.

Style—Fashion Revue.

Time—Twenty-two minutes.

Setting—Full stage (Special).

This is a fashion revue. The stage is set, with what appears to be satin draperies, the color scheme of bright yellow and blue being effectively carried out. On both sides of the center door entrance a panel is set in the drop. During the course of the act these panels are utilized for the purpose of displaying live models dressed in the last word of feminine "creations."

The act opens with an announcement by "Auntie," one of the characters, who outlines what is to follow. The curtain rises and a man, the proprietor of the establishment, proceeds to drape one of the models. A couple of lively "ponies" meanwhile put over a dance. Then the principal woman enters and engages in a bit of conversation with the man. A song follows. More draping by the man to the accompaniment of music by the orchestra. Several stunning costumes are next displayed, one in particular, a red and black effect, which shows an astonishing expanse of the back of the model on whom it is draped, calling forth generous applause.

There are three or four song numbers presented throughout the act, all of which went over very well. In addition to the man and the two principal women and the two lively ponies there are also four statuesque showgirls employed as models.

The act holds a special appeal for women, but the men in the audience were not a bit backward in voicing their approval also. The model draping is sure fire. On the whole a good headline act.

H. E.

RAYMOND BOND & CO.

Theatre—Eighty-first Street.

Style—Dramatic sketch.

Time—Eighteen minutes.

Setting—Full stage (Special).

"Silent Smith" is the title of a well-written dramatic playlet presented by Raymond Bond, Edward Lee Egbert and Louise Hamilton.

The scene is laid in the cellar of a house in New York City. To this rendezvous comes a young girl and a man for the purpose of framing up a robbery. The person to be robbed, it develops, is a Westerner. The man and woman hold a rather vague conversation relative to the proposed robbery, the woman incidentally making strong objections to taking part in the job. Exit the man who proposes the robbery, and enter the Westerner.

Considerable dialogue between the Westerner and the girl ensues. The action, at this point, is very interesting, some of the situations being of the breath-holding type. Following the melodramatics, the Westerner informs the girl that he has put one over on the man who intended to rob him. The finish finds the Westerner and the girl arranging to "start life anew" in Oklahoma.

The act is entertaining, but would be vastly improved if the action at certain points was made clearer. Raymond Bond gives a finished performance as the Westerner, his mannerisms and accent being perfect. The girl, played by Miss Hamilton, is also capably portrayed. The setting is adequate in every detail.

H. E.

MEL. KLEE SINGS FEIST SONGS

Mel. Klee who is headlining over the Loew circuit is featuring three of the new Leo Feist songs. He states that "I Aint Got Weary Yet" is the best opening number he has ever used and that "Belgium Rose" and "Dixie Land In France" are two big applause winners.

THE NEW YORK CLIPPER

DR. JULIAN SIEGEL, the Theatrical Dentist

Suite 204 PUTNAM BUILDING, NEW YORK CITY

Phone Bryant 5492

EXCEPTIONAL RATES TO THE PROFESSION

INSURE YOUR MATERIAL AGAINST THEFT

REGISTER YOUR ACT

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used or other witnesses. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to

The Registry Bureau,

NEW YORK CLIPPER, 1604 Broadway, New York

Date.....

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my.....

entitled.....
for Registration.

NAME.....

ADDRESS.....

PLAYS

FOR STOCK REPERTOIRE, AMATEUR COMPANIES,
LARGEST ASSORTMENT IN THE WORLD. Books for home
amusement, Negro Plays, Paper, Scenery, Mrs. Jarley's Wax
Works. Catalogue Free! Free! Free!
SAMUEL FRENCH, 28 West 38th St., New York

Well arranged, plainly
written music is half your
act. Good work, prompt de-
livery. Write or see **Hugh W.
Shubert**. Crescent Theatre,
Brooklyn, N. Y.

Back of the Name Stands the Best Trunk Ever Built.

THE WISE SHOWMAN knows that
A TAYLOR CIRCUS TRUNK
is the best buy. He knows that if the
season is started with a TAYLOR
CIRCUS TRUNK that he can be sure
of his trunk standing up under any
conditions. BUY one now and forget
about trunk trouble for years to come.
Used for Over 60 Years by Out-
Door Showmen

Send for New Catalog

C. A. TAYLOR TRUNK WORKS
678 N. Halsted St., Chicago, Ill.
210 W. 44th St., New York, N. Y.

THE GAZETTE SHOW PRINTING CO.

Theatrical type work of every description,
including Heralds, Tonights, Tack and
Window Cards, Card Heralds, Cloth Banners,
Half Sheets, One Sheets, Three Sheets type,
etc. Write for samples and prices on your
requirements.

We Do Commercial Printing, Too.

GAZETTE SHOW PRINTING COMPANY
Mattoon, Illinois, U. S. A.

High Class SECOND HAND GOWNS L. GOODMAN

2315 S. State St., Chicago, Ill.

SHOES—HOSIERY

Ladies' Shoes, Silk Underwear and Silk
Hosiery, at most reasonable prices. Best
quality—see samples. **LEONARD HOW-
ARD**, 524 State Street, Brooklyn.
P. S.—Visit houses in Greater New York
on request.

Songwriters' Manual Don't publish Songs or Music be-
fore having read my "Manual of
Composing and Publishing." This book saves and makes
money. Also gives valuable, honest advice. Price 25c.
H. J. BAUER MUSIC CO., 135 East 34th St., N. Y. City.

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in
length will be published, properly classified, in
this index, at the rate of \$10 for one year (\$2
issues). A copy of The New York Clipper
will be sent free to each advertiser while the
advertisement is running.

THEATRE AND WOOD FOLDING CHAIRS.
New and Second Hand
Atlas Seating Co., 10 E. 43rd and 7 E. 42nd St.,
New York.

LAWYERS.
Joseph A. O'Brien, 1402 Broadway, New York
City.
Edward Doyle, Attorney, 421 Merchants Bank
Bldg., Indianapolis, Ind.
James S. Kleinman, Equitable Bldg., 120
B'way, New York City.

MUSICAL GLASSES.
A. Brauneiss, 1012 Napier Ave., Richmond Hill,
N. Y.

MUSIC COMPOSED, ARRANGED.
Chas. L. Lewis, 429 Richmond St., Cincinnati,
Ohio.

SCENERY.
SCHELL'S SCENIC STUDIO
581-583-585 South High St., Columbus, O.
De Fless Scenic Studio, 447 Halsey St., Brook-
lyn. Phone Bedford 8594J.

SCENERY FOR HIRE AND SALE.
Amelia Grain, 819 Spring Garden St., Philadel-
phia, Pa.

SONG BOOKS.
Wm. W. Delaney, 117 Park Row, New York.

TENTS.
J. C. Goss Co., 10 Atwater St., Detroit, Mich.

THEATRICAL GOODS.
Boston Regalia Co., 387 Washington St., Bos-
ton, Mass.

THEATRICAL HARDWARE.
A. W. Gerstner Co., 634 8th Ave. (41st St.),
N. Y.

VIOLINS AND SUPPLIES.
August Gemünder & Sons, 141 W. 42nd St.,
N. Y.
John Friedrich & Bro., Inc., 279 Fifth Ave.,
N. Y.
S. Pfeiffer, 145 W. 44th St., N. Y. C.

THEATRICAL PHOTOGRAPHER



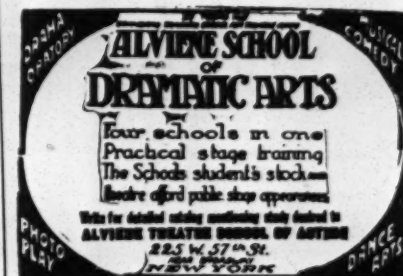
ORIGINALS REPRODUCTIONS
Lobby Displays in Water Color and Oil
SPECIAL RATES FOR OCTOBER
If Quality and Price are inducements, we
will be sure to please you.
WRITE FOR PRICE LIST

WIGS Toupees Make-Up
Send for Price List
G. SHINDHELM
109 W. 46th St. New York

MILLER SHOES

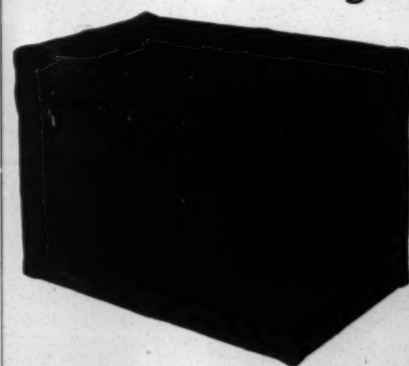
THE LARGEST THEATRICAL
SHOE MANUFACTURERS IN THE WORLD.
ENTIRE COMPANIES OF ANY SIZE
AND INDIVIDUAL ORDERS FITTED
BY US AT 24 HOURS NOTICE.
WE FILL EVERY STAGE AND STREET SHOE
REQUIREMENT OF THE WELL DRESSED.
1554 BROADWAY NEAR 46th ST., N. Y.
Chicago Store STATE ST. MONROE

PLAYS VAUDEVILLE ACTS, ETC.
N. Y. PLAY BUREAU, Tre-
mont Theatre, N. Y. City.
Stamp for catalog.



For detailed catalog containing study material in
ALVIENE THEATRE SCHOOL OF ACTING
225 W. 57th St.
NEW YORK

Bal's Dreadnaught



AT SUBMARINE PRICES

| | | | |
|---------------|---------|---------------|---------|
| 30 inch | \$23.00 | 36 inch | \$26.00 |
| 32 inch | 24.00 | 38 inch | 28.50 |
| 34 inch | 25.00 | 40 inch | 27.00 |
| | | 42 inch | \$27.50 |

WILLIAM BAL COMPANY
145 W. 45th St., N. Y. 4 W. 22d St., N. Y.

NEW CIRCULAR NOW READY

Mail Orders Filled Same Day Received
\$5 Deposit Required

GOWNS FURS

ANDREWS, 506 S. State St., CHICAGO

PLAYS List of Professional and Am-
ateur Plays. Vaudeville
Sketches, Monologs, Minstrel
Material, Recitations, Dialogs, Make-up Goods, etc.
CATALOG FREE.
FITZGERALD PUB. CORP.
Successor to Dick & Fitzgerald, 20 Ann St., New York.

SCENERY

Diamond Dye, Oil or Water Colors.
SCHELL SCENIC STUDIO, COLUMBUS, O.

LARGEST THEATRICAL TRANSFER IN N. Y.

Telephones { 2963 } Chelsea
{ 2964 }

Pierce-Arrow Trucks
JOSEPH F. REILLY
Office, 437 to 443 W. 31st Street
NEW YORK
S. HEFFERNAN, Genl. Mgr.

**VELVET STAGE and PICTURE
SETTINGS**
BEAUMONT VELVET SCENERY STUDIOS
935 Market St., Pantagone Theatre, 245 W. 46th Street,
Building, San Francisco, Cal. New York City.

WILLIAM RUSSELL MEYERS
Vaudeville Author
202 Palace Theatre Building, New York.
References: Eddie Leonard, Geo. Felix, Kank
Erickson, Gordon Eldred, and others.

Wardrobe Prop Trunks, \$5.00

Big Bargain. Have been used. Also a few
Second Hand Innovation and Fibre Ward-
robe Trunks, \$10 and \$15. A few extra large
Property Trunks. Also old Taylor Trunks
and Bal Trunks.
Parlor Floor, 28 W. 31st St., New York City

SHOE *Jack's* **SHOP**
Est. 1880
\$10 to \$12 BOOTS, \$7.95
No Mail Orders
154 West 45th St., N. Y.
East of B'way. Opp. Lyceum Th.

WIGS Human Hair, brand new, Irish,
Dutch, Jew, 85c each. Southside
or Men's Dress Wig. \$1.25, \$1.75,
Negro, 30c-50c. Tights 90c.
Paper Hats, Masks, Novelty Props.
East of B'way. Opp. Lyceum Th.
G. KLIPPERT, MFR., 48 Cooper Sq., New York

LYRIC WRITERS!

HERE'S YOUR CHANCE

TO WRITE SONGS WITH A
Composer of Reputation

Address all mail to

"OPPORTUNITY"

419 W. 121st St. New York, N. Y.

WILLIAM F. (Billy) HARMS
HOBOKEN, N. J.

THEATRICAL ENTERPRISES
(Member of T. B. C.)

MANUSCRIPT PLAYS:
CHICAGO MANUSCRIPT CO.
431 W. CLARK ST. CHICAGO, ILL. 431
-MUSICAL-COMEDIES-
-TABLOIDS, ETC.
(CATALOGS)

FRED PLATE

300 W. 41st St. PHONE BRYANT 1958.

TRUNK MANUFACTURER AND
BAGGAGE REPAIR SHOP
FORMERLY WITH C. A. TAYLOR TRUNK
WORKS

Weatherproof Photo Reproductions

50 sample postal cards prepaid \$1.50, 50 sample
8x10s \$5.50 prepaid. Three-day delivery. Send
any photo to copy. **FRANK BARBEAU**, 35
East Bridge St., Oswego, N. Y.

PLAYS → \$15.00

IN MANUSCRIPT A YEAR
New winners—Tried Successes. Special Pictorial
Printing. Send stamp for catalog. **STAGELORE**
PLAY CO., 1400 Broadway, N. Y., Dept. C.